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The International  
Music-Record-Tape  
Newsweekly

TAPE/AUDIO/VIDEO PAGE 49

HOT 100 PAGE 72

TOP LP'S PAGES 74, 76

## CBS England Quits Trade Rack Company

By RICHARD ROBSON

(Staff Member, Music Week)

LONDON—In a surprising move, although one that the other majors have been anticipating for some months, CBS has pulled out of Record Merchandisers, the industry-owned racking company.

CBS' 550,000 stake in RM has been bought by the remaining four shareholders in the company—Polygram, EMI, Decca and Pye—with the shares being divided equally among the four firms. The value of CBS' holding is, in fact, what the company paid for its shares when it became the last firm to join RM some three years ago.

The remaining four shareholders have also had to absorb between them CBS' share of the bank guarantee RM had to provide when it became operational. Each shareholder's share of this guarantee was \$250,000 but has recently been increased to \$300,000.

CBS, however, will continue to supply product to Record Merchandisers through a similar deal to the agreements that non-member companies such as RCA and WEA have.

Representing CBS on the RM board were managing director Dick Asher and deputy managing director Maurice Oberstein. Commenting on the CBS decision, Asher said this week that there had been a disagreement over what area of the market RM should concentrate on.

He said: "CBS looked upon RM as an opportunity to expand the full-price market by putting more product in front of potential customers. However, in our view, RM was spending too much of its time promoting sales of budget material and detentions—a market that we feel is not nearly as important to expand as full-price."

Asher continued: "This has all been brewing up for about a year. We made our feelings known to the RM board and they promised things

(Continued on page 38)

## U.S. PX's to Buy Direct By Early '74

LOS ANGELES—The timetable to eliminate rackjobbers as suppliers to domestic armed forces post exchanges, reported exclusively by Billboard, July 14, appears nearing completion. The armed forces stores will buy direct by early next year.

The Alamo Exchange region, which covers approximately one-third of the national record/tape departments, is already in operation. Lou Faulkner, based in San Antonio, heads buying. Blueprint calls for the Atlanta record/tape distribu-

(Continued on page 39)

## 3M Petitions COLC For 2.2% Tape Hike

By MILDRED HALL

WASHINGTON—The Minnesota Mining & Manufacturing Company (3M) has filed request notices with the Cost of Living Council for an increase of 2.2 percent in tape and allied products, and 22 percent on recording materials. Both notices were filed as of Friday, September 28. These firms must wait 30 days for Council approval.

If the COLC takes no action to deny, reduce or amend the proposed raise, the price rise can go into effect automatically at the end of the wait-

ing period. The 30-day "clock" starts on the first working day following the filing date which would make October 30 the effective date for automatic grant of 3M requested raises. In general, firms making \$100 million or more in annual sales must present on price hikes.

The trend in the tape segment of the consumer electronics industry is in the direction of seeking cost hikes from the COLC. It is understood several companies have either applied or will shortly apply for cost increases. Most of the reasons for the price hike requests are due to increased product cost as a result of decreased supply of raw material.

## L.A. Dealers Add Pinball Machines

By JOHN SIPPPL

LOS ANGELES—Coin-operated pinball machines, which have been located sporadically in record/tape stores, appear to be making strong inroads here as both profit-pluggers and traffic builders.

The important Warehouse 34-store chain is presently carrying on a 10-store games experiment throughout the entire state. Los Fogelman, Integrity Entertainment Corp. executive, told Billboard that stores have anywhere from three to ten 25-cent pinball machines per store.

The pinball auxiliary is not new to retailing. Bob Jacobs, who operates

Hutust, a near-downtown Omaha store, has had three pinball machines on location for over six years. Also located in the back area of his store are a coin-operated pool table and jukebox which Jacobs owns outright. Joe Quattroni, manager of Davidsons' One-Stop, Omaha, said he knows of about a dozen small independent retailers in the area who have one or more pinballs on location. Other stores in Omaha, which have the leased pinballs, include: Psychedelic Sound; C&J's and Jehro's.

First Los Angeles store to go to

pinball machines was Steve Gabor's Wishfire Music Odyssey store. A year ago when Gabor had unsuccessfully tried a number of record/tape related items in his merzanie area, he was contacted by a games operator, who put the skill games in the isolated area. Now, Gabor entices patrons to the games by giving away a nail-polish-coated dime with every LP purchased, suggesting the buyer play the machines. The routine returns the coins to Gabor when he cleans out the cashboxes.

Gabor admits the average pinball

(Continued on page 19)

## EMI Music \$\$ Up 8%

By BRIAN MULLIGAN

(Staff Member, Music Week)

LONDON—A buoyant leap in the contribution to profits from its music activities is revealed in EMI's full results for the year ended June 30, in which the group surplused, before tax and interest, scored to a new peak of \$82.5 million on sales of \$804.8 million, compared with \$56.8 million on sales of \$627.5 million in 1971-72.

Within these impressive group figures, music—embracing records, tape, publishing and instruments—accounted for \$40.5 million, equivalent to a 49 percent share and an 8 percent increase on last year.

Capitol's performance continued to show a marked improvement. The North American contribution to profits, largely derived from records, climbed to \$9.0 million (\$2.5 million last year) on sales only \$5.0 million ahead of 1971-72.

Group Profit  
Significantly, and a reflection of the worldwide sales of music, particularly in the U.K. and Europe, EMI was able to report for the first time in recent history that group profit in the second half was ahead of the six months to December 1972—which augurs well for the company's prospects in the heavy-buying period at the end of 1973. In the first six months of the fiscal year, group profit before debentures, amounted

(Continued on page 39)

## French Sales Rise \$10 Mil

By REX ANDERSON

(Staff Member, Music Week)

PARIS—Record sales in France reached 95 million in the year 1972-73, an increase of 10 million over the previous year. These figures, given by C.I.D.D., refute rumors that towards the end of the year there was a fall of 20 percent. Nevertheless, there is a feeling among dealers that new blood will be necessary if the surge forward is to be maintained.

More promotion may be necessary once a new wave of singers and a new type of song are found. First, following the F.N.A.C. attack against quality a special effort will

(Continued on page 39)



The Jackson Five. Get It Together. Nobody gets it together like The Jackson Five. And their newest album is no exception. It includes the hit title single, plus some exciting new material, and some sophisticated new renditions of classics like *Reflections* and *Mama I Got A Brand New Thing*. (Don't Say No).

(Advertisement)



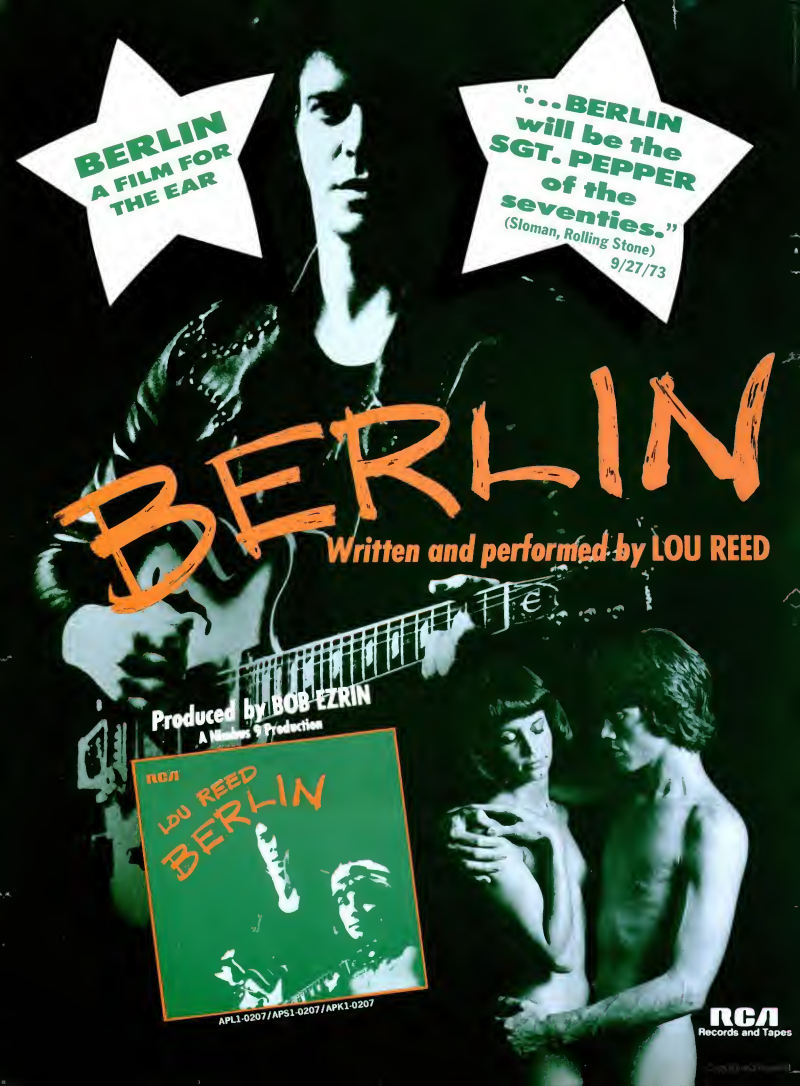
Michael Sylvester up coming single "The Good Guy Always Gets The Girl" will be another link in the chain of hits from the Sylvester Family of Superstars.

Produced by Reg Johnson, Jerry Peters and Michael Wynn, on Pride Productions' Records. (Advertisement)

IAN THOMAS (JSL 3058) ETTA JAMES (CH 5042) THE DELLS (CA 5048)

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**BERLIN**  
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will be the  
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of the  
seventies."  
(Sloman, Rolling Stone)  
9/27/73

# BERLIN

Written and performed by LOU REED

Produced by BOB EZRIN  
A Nimbus 9 Production



APL1-0207/APS1-0207/APK1-0207

**RCA**  
Records and Tapes

# Lagimodora Mags Global Growth Via Flexibility

By SAM SUTHERLAND

NEW YORK—RCA Records will consolidate its position as an internationally oriented record operation through a series of major expansion moves during the next few years.

## Morris Booker Sets Producers

By NAT FREEDLAND

LOS ANGELES—It seems a long-overdue idea for independent producers, a mainstay of the record industry, to be represented by agents or managers. This surprisingly long-overdue idea is now beginning to be filled by Marc Turk of the William Morris agency here.

He saw the opportunity for producer representation some 18 months ago. He has signed 15 working producers and now has an assistant agent, Mark Warwick, working for him full time. By contrast, at the William Morris London and New York offices, the record department is only a part-time responsibility of rock concert bookers.

"We quickly found out that the big star producers didn't feel they needed us," said Turk about the start of his operation. "So we concentrated on getting newer up-and-coming producers. And then we found that the best way to move them up was to help them attract writers and sell a completed basic master package."

**Movie/TV Formula**  
Thus, Turk began applying two basic practices of movie agents to the record industry. He initiates production packages and in effect pre-screens product submitted to labels.

"I feel that we get a good reception at the top levels of record companies," (Continued on page 18)

## Golden Into TV Promo In Chicago

NEW YORK—Golden Records has launched its first television advertisement drive, keyed to in-store promotion around Halloween. The campaign, tied in with WMAQ-TV Chicago, and J.L. Marsh, Susan (Continued on page 6)

domestic and overseas market place, and the need for multi-national flexibility as key factors. Rocco Lagimodora, RCA Records president, projects the addition of new RCA global subsidiaries during the next three years, a shift in act activity toward increased product flow from outside the U.S., and increased distribution activities for RCA through the acquisition of worldwide distribution rights for major independent labels.

Those goals follow RCA's recent reorganization of its global record operations, which redefined the U.S. operation as an equal, subsidiary operation answering to the RCA global operation rather than serving itself as parent company. Where all overseas operations were controlled by RCA domestic, the U.S. operation is now considered by Lagimodora as one in a family of operations throughout the world.

Lagimodora, in an interview with Billboard conducted a week after RCA's convention of international subsidiaries and licensees here, said that his goals reflect both his first three years as RCA head, and the continuation of his international

thrust during that period, and ongoing changes in the record business during the coming years.

Lagimodora pointed to the "leveling off" of the industry growth since the mid '60s as the source of an imminent "shaking out" throughout the U.S. record industry in response to higher costs and reductions in volume that have signalled the end of the '60s' boom. "I think we found

(Continued on page 10)

## Col Margin In 'Review'

NEW YORK—Columbia/Epic Records has made no determination as to whether the dealer margin on 8-track tapes will be changed. Rick Blackburn, national director of sales and distribution for the firm, said that the 8-track dealer margin is "simply under review."

A story in last week's Billboard reported that a reduction in dealer costs for 8-track product might be pending.

## Artist Plugs Via Disk and Stores

LOS ANGELES—Chelsea is using clothing departments in department stores along with record areas to introduce Johnny Whitaker to the public.

The two-department concept makes sense, explains Ed Walker, Chelsea's sales and marketing coordinator, since Whitaker represents Tom Seaver's Clothes.

Walker has arranged a 12 city tour in conjunction with RCA which distributes Chelsea, beginning Friday (19) and spreading through early December.

In each instance, Whitaker will appear at major department stores in the two departments, signing autographs and hopefully stimu-

lating the sale of his single "Friends" plus his LP, "Johnny Whitaker."

**Major Dept. Stores**  
Involved are these stores: Younger, Davenport and De Moines; McRae, Jackson, Miss.; Maison-Blanche, New Orleans; Six Bar & Fuller, Kansas City; Thalheimer, Richmond, Va.; Lipman-Wolfe, Portland; Wieboldt, Chicago; Donaldson, Minneapolis; M/O'Neill, Akron; Mo. Cleveland and Richards, Miami.

In preparation for this trip, Walker has Whitaker at two promotions for the ZCMI department stores in Salt Lake City and nearby Orem. (Continued on page 10)

## Supreme Court OK's Reviewing Of CATV Station Liability Decision

WASHINGTON—The Supreme Court last week agreed to review the decision of a lower court in the CBS-Teleprompter case that would make cable TV systems liable for copyright fees on programs imported from distant stations.

In 1968, the high court ruled in the Fortnightly vs. United Artists case, that cable system pickups of local stations could not be considered "performance," and so were not liable for copyright fees under the 1909 copyright law. In March of this year, a Federal Appeals Court in New York decided the cable import of distant station programming is "performance," and so requires payment of copyright fees under the present copyright law.

The Justice Department, in an amicus brief from the Solicitor General, recently urged the high court to provide a clear decision on whether or not the CATV systems are liable on imports. The department's request for a decision indicated some uncertainty as to when or whether the copyright revenues now being threshed out, will be able to resolve the conflicting interests in the CATV-copyright owners stand-

off. Meanwhile, the Solicitor General said, both the economic interests involved and the public are entitled to know where they stand under the 1909 copyright law. (Billboard, Oct. 13)

(Continued on page 10)

## AGR Productions Sets Cooke Story

LOS ANGELES—AGR Productions has set plans to film "The Sam Cooke Story," at the beginning of next year.

AGR is a new company formed by Alan Riche, formerly with CMA, former Beach Boy and Buffalo Springfield manager Nick Grillo and Cooke's partner and personal manager, J.W. Alexander.

Paul Carter Harrison, author of Broadway's "Ain't Supposed to Die a Natural Death" will write the screenplay.

More Late News  
See Page 78

## BASF's Label Combines With Its Blank Tape Div.

BEDFORD, Mass.—BASF Systems, Inc., has brought its fledgling record company under the umbrella of its Audio Video Products Division, in a major reorganizational plan, that has also given Gerard Beranier, the firm's marketing manager, control of the BASF record label.

According to Tom Dempsey, vice president marketing, BASF Systems, the firm has also earmarked an estimated \$2 million to promote both its tape and record product nationwide on radio, TV and the print media during fiscal 1974.

The marketing campaign, packaged for BASF by Humphrey, Browning & MacDougall, Inc., will zero in on the mass merchandise market, placing special emphasis on

BASF's growing line of blank tape products, and its exclusive "special mechanics" feature.

According to Beranier, the promotion will be kicked off later this month on leading FM radio stations in New York, Chicago, Los Angeles, and one other city still to be announced. It will also be aired on WABC-AM, in New York.

Initial spots will do a light-hearted take-off on important events that could be ruined by poor tapes. Subject matter will include the topical "Watergate" hearings.

Following the initial thrust, the program will be expanded to include network TV, newspapers and trade and consumer magazines, in

(Continued on page 33)

## TV Spots Rule Yule

By EARL PAIGE

CHICAGO—Massive television promotions of premium Christmas records starting as early as Thanksgiving Day have brought a dramatic shift in this product, said experts at the recent premium show here. Users, such as jukebox programmers, must eventually look to premium programs for material they said.

Labels are releasing increasingly fewer Christmas titles for the regular commercial market, noted John Lefler, premium sales manager, Capitol, who said premium programs now move ten times the amount of Christmas product sold through stores.

A chief reason for label apathy has been the lack of airplay support, with many radio stations not going on the product until the week before Christmas—far too late to launch a new Christmas hit, said Lefler and others at the National Premium Show.

The lag in Christmas product is so acute that it resulted in a long, spirited discussion at the Billboard Jukebox Programming Conference. Many programmers noted that even when a promising new Christmas release is discovered, they cannot buy

(Continued on page 33)

## King-Starday Adds Progressive Label; Reshuffling Executives

NASHVILLE—Formation of a progressive label and naming of a new general manager are the outcomes of a series of moves within the Star-King operation, which have not been totally resolved as yet.

Under the rearrangement as it stands, Hal Neely is out as president and is succeeded by Freddie Biensstock. However, Neely still owns 30 percent of the stock, and neither interest has bought out the other.

Mike Shepard, former promotion manager for the firm, now becomes general manager, and Col. Jim Wilson is out. Wilson said he left of his

own volition after nine years with the firm. He started originally with King as Detroit branch manager in 1950.

Freddie Biensstock becomes sales manager, and Ed Halt is the new director of promotion. Mike Stone and Don Cody have been retained to run the studio production. Charlie Dick is out.

Shepard said the Good Medicine label had been formed, which he described as a "progressive, AM-FM" operation. Starday still will concern itself with country product, but it will be "young contemporary," according to Shepard. He added: "We're even going to record Red Steals."

King and Jimmy Dickens that way." King will continue with r&b.

The shuffle occurred when Beinstock, Jerry Leiber and Mike Stoller, who together own 70 percent of the shares, voted Neely out of office (Billboard, Oct. 6). The two factions then began a series of negotiations aimed at one side buying out the other. The principal point of conflict was the Fort Knox publishing company. Neely said no agreement had been reached, but this did not preclude further negotiation in an effort to reach a settlement.

The companies will continue to headquarters here.

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# 22 Nations Represented at 1st Cap Intl. Product Mgrs. Meet

**LOS ANGELES**—More than 20 label managers representing 22 nations met here last week at the first annual Capitol Label Managers' Conference in what the firm's international director of operations Bill Boyd called, "an effort to get some of the footloosers together as well as the generals."

The three-day meeting focused on such topics as the label manager concept, label managers' liaisons with fields such as promotion, sales, advertising and release scheduling in their native countries and how hit records are made in this country.

Other topics included catalog exploitation, a technical discussion covering tapes, negatives, jackets and slicks as well as presentations of Capitol's international promotional films, how to handle tours, recording, compilations and promoting new artists and a presentation of the operational procedures of Capitol Records. Capitol of Canada, also offered a presentation.

"These are the people who handle our product in their respective nations," Boyd said, "including deciding on a release, working with their

By BOB KIRSCH  
sales and promotion staffs and all others handling product. We thought it important to bring these people together."

Boyd began planning the meeting three months ago, and decided that three days with all of the representatives participating in general discussions rather than in separate groups would make for a more cohesive meeting. Boyd also had special badges, desk pens and note books made up, "so these people would have something they can keep and remember this gathering by," he said.

**Printed Notes**  
Boyd also added that "all three days of sessions were taken in shorthand and we will be putting them together in book form and sending them to each representative. These notes will also go to the top executives in the company."

Attendees also saw slide presentations on the corporate and musical history of Capitol, and toured Capitol Tower and the local manufacturing plant and distribution center. Upcoming product, including selection from the new Glen Campbell,

Band, Steve Miller and Pat Williams' LP's.

Blacks, Meron, Capitol Industries and Capitol Records president, opened the meeting. Other Capitol executives speaking included: Brown, Meigs, vice president, marketing; Mauri Lathover, vice president, A&R; Al Coury, vice president, promotion; Larkin Arnold, head of the firm's R&B wing; Frank Jones, head of the country wing; and Dan Davis, vice president.

(Continued on page 15)

## Tape Firm Is Charged With New Violations

**BISMARCK, N.D.**—Four men and a corporation, charged last July with 115 counts of copyright infringement for selling pirated tapes, were charged with an additional 16 counts last week after again being found selling alleged pirated recordings.

Assistant U.S. Attorney David Peterson identified defendants as Northwestern Teens, Inc., Ronald F. Smith, president and sole stockholder; Vernon Axman, an officer of the firm, and Paul R. Dolbec and Larry Axman, employees of the company.

FBI agents seized a quantity of tapes and the company's records during a raid last July, with the records indicating the company's business activities in North and South Dakota, Iowa, Montana, Wyoming and Minnesota. The firm's sales during 1972 were estimated at better than \$400,000.

The current action was prompted by the discovery by law enforcement officials that, despite the fact that the four men were released on bail pending the hearing of the original charges, they were alleged to be continuing to infringe tapes as recently as last month.

The defendants were continued on bail on condition that they not engage in unlawful conduct regarding the sale of copyrighted tapes.

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## Executive Turntable

Neil Bogart has resigned as co-president of the Buddah Group. Neither Bogart nor Wivlick, Buddah's parent company, would comment on the resignation; but it is understood that Bogart will remain at the label for an undetermined amount of time. Buddah's other co-president Art Kava remains at the label and will assume responsibility for the firm's activities.

\* \* \*

Bill Bell, last vice president with the Columbia House division of CBS and for years an a&r executive with the Columbia record club, has joined the Longines Symphonette/Capitol Music Club as vice president of a&r. Bell, who started in Philadelphia as a record salesman, was with Columbia for 20 years. He makes his new headquarters in New Rochelle, N.Y. Columbia House has not as yet replaced Bell. ... Sol Saffian, executive vice president of American Talent International, has shifted from the firm's New York offices to the Beverly Hills office, where he will be West Coast director of operations. He is assisted by Phil Casey and Buddy Epstein, with another agent to be appointed soon. ... Stephen Pfister has been named general manager of Van Morrison's Caledonia Productions, which administers all of the singer's activities from San Rafael, Calif. ... Barry Rothman has exited as general counsel of Warner Bros. Records to start his own private law practice.

\* \* \*

At ESP Disk Records, Leon Wilson has been appointed national promotion director and Dennis Pohl has been named art director for the label. Wilson was formerly the New York regional promotion man. ... Jay Dunn has joined Chelsea-Roxbury Records as southern regional promotion director, a newly created post. Operating out of Atlanta, Ga., Dunn will service New Orleans, Memphis, Dallas, Houston, and the states of Florida and the Carolinas. Prior to joining Chelsea-Roxbury, he had worked at national promotion activities for Mercury Records in Chicago. ... Andy McKale has joined London Records as a publicity writer. In last week's column it was incorrectly reported that Andy Miele, vice president of marketing for Famous Music Corp., had joined London's publicity staff. Miele remains at Famous in his marketing department. George Williams has been appointed midwestern regional promotion manager for Crossover Records. Most recently, Williams was involved in independent promotional activities out of Chicago. ... John Wellman, formerly music director at Programming db, Los Angeles, has joined Playboy Records as assistant national promotion director. Prior to Wellman's leaving Programming db to join Playboy, he was affiliated with a number of radio stations, including WKYW-AM, Cleveland, WCAR-AM, Detroit and WCLF-AM, Chicago.

\* \* \*

Edward J. Wilder and William M. Bryan have joined the field force staff of SESAC. Inc. Wilder, who will represent the firm in the western states, was previously affiliated with the Gates Division of Harris Intertape Corp. and Bryan, who will handle the southeast, was previously owner, manager and chief engineer of KMO-AM-FM in Cape Girardeau, Mo. ... Nate Chacker, formerly with RCA Records, has joined Omega Sound, Inc. and will coordinate promotional and publicity activities for the firm. ... Michael Cursio has been named vice president of Howard Stein Enterprises, Inc. With the firm for five years as corporate controller and treasurer, Cursio's new responsibilities will include overall corporate financial planning as well as heading the firm's entertainment diversification program. ... Ronald Granger has been named executive assistant to Fantasy/Prestige/Milestone president Larry Kaffel. Granger was previously affiliated with John Levy Management, Junat Productions and ABC Records. ... Tony Kilbert, formerly community service director and announcer for KSN-AM, San Francisco, has been named as a promotion representative for Motown Records in San Francisco. ... In a realignment of corporate officers at Marvin Josephson Associates, Marvin Josephson, president of the firm, moves to become chairman of the board and chief executive officer and Ralph Mann, executive vice president, becomes president and chief operating officer.

\* \* \*

Gerard Berberian takes control of BASF Records in organizational reshuffle, according to Tom Dempsey, vice president, marketing BASF Systems, Inc. Berberian also retains his title of marketing manager, BASF Audio Video Products Division. (See separate story.) Bob Patterson, named national sales manager of the label, and Woody Howard, product and label manager. Juergen Broecker has resigned as the label's marketing manager. ... John W. Kearney named audio accounts manager, Sylvania Products. He succeeds William Sullivan who has joined RCA. Kearney was formerly national sales manager for Harman-Kardon. At Sylvania he will be responsible for dealer and distributor sales of component, compact disc and cassette products. ... Lawrence Hillord, chief of the Kenton Network, president of the firm's executive, elected president Viacom Enterprises. He succeeds Willard Block who resigned.

(Continued on page 17)

## Phonogram Raises Prices in England

**LONDON**—Phonogram prices are going up—and there could be more increases on the way.

Managing director, Tony Morris, has announced that following an application to the Prices Commission, the cost of a large proportion of the Phonogram range will go up on Monday (22).

This makes Phonogram the first of the majors to increase prices during the Government's price standstill. It is understood no similar move is planned in the immediate future by the other major companies.

## Harmony Hut Adds Store

**NEW YORK**—Schwartz Bros., Washington, D.C.-based supplier and owner of Harmony Huts, retail chain, will open a store at the Brunswick Mall, East Brunswick, N.J. The store will encompass an area of 8,000 square feet and will be full-line, carrying records, tapes, sheet music, equipment and instruments.

The additional unit brings the total number of Harmony Hut stores to 11. Opening date, originally set for this week, was delayed because of difficulties in obtaining construction material. The new date has been moved to the end of this month.



J. CARLOS SCHIDLOWSKI, president of Crested Butte Industries, Denver, beams as he links long-term distribution pact with Tony Marzell, president of Famous Music. Deal starts Nov. 1 with Paul Hampton LP on CBR.

## B-M, MCA in Catalog Tie

**NEW YORK**—A new department to exploit the printed product of the Mills Music and MCA Music catalogs has been formed as a joint venture by Belwin-Mills and MCA Music, Inc. Deal takes effect Nov. 1.

The pop, standard, educational and serious music catalogs of Mills and MCA will form the basic material pool of the new venture, for which B-M will act as sole selling agent. The enterprise will also administer the Williamson, MAM and Spanka firms, formerly managed by MCA. Belwin's educational catalogs will not be included in the new setup.

B-M will also manage MCA's rental catalog of concert music, the largest source in the country for protected Russian works by composers such as Prokofiev, Shostakovich, Khachaturian and Kabalevsky.



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the best becomes the biggest.



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T285-RNS-RK2X



# *"Don't Cry Now"*



## LINDA RONSTADT

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Heart-stirring or heart-breaking, her many moods can capture any audience within the sound of her rich, rare voice.

Two years ago her last album won her many friends.



With "Don't Cry Now" once again millions will find they can take the country out of Linda—right to their hearts.



Produced by John David Souther SD-5064  
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a division of Warner Communications, Inc.



# Financial News Off the Ticker

PICKWICK INTERNATIONAL and MOTOROLA are recommended for portfolios by Goldman, Sachs & Co., New York, investment banking and securities firm.

WALT DISNEY PRODUCTIONS, Burbank, should earn \$1.67 this year and \$1.90 to \$1.95 in 1974 vs. \$1.41 last year, according to Shearson, Hamhill.

MATSUSHITA ELECTRIC INDUSTRIAL CO., Japan, will pay a 10 percent stock dividend and a cash extra equivalent to about 0.9 cent on Japanese shares. The payments will be made on Japanese stock of record on Nov. 20. In addition to the usual cash dividend of almost 1 cent to

be paid for the six months ended Nov. 20.

AMPEX CORP., Redwood City, Calif., has signed a \$2.1 million contract from the Korean Broadcasting System to provide teleproduction facilities at the KBS broadcast center in Seoul.

GULF & WESTERN, New York, reported all units enjoyed peak income in fiscal 1973 except for Associates First Capital Corp. The company said that corporate income in the current fiscal year should go above the record 1973 results. Famous Music and Paramount Records are operating units of Gulf & Western.

INSTRUMENT SYSTEMS CORP., Jericho, N.Y., parent company of Benjamin Electronics, has signed a two-phase \$45 million loan agreement to augment working capital.

The financing, with a banking group headed by First National City Bank, involves a \$25 million term loan maturing within seven years, plus a \$20 million revolving credit expiring March 1975.

YAMAHA INTERNATIONAL CORP., Buena Park, Calif., has formed a subsidiary, Yamaha Musical Products Inc., and has acquired Everett Piano Co., South Haven, Mich., from United Industrial Syndicate. Yamaha will market musical instruments under its own brand name.

CBS INC., New York, said it agreed to acquire Gulfstream Industries Inc., Chicago, a privately held manufacturer of organs, for an undisclosed amount of cash. Gulfstream will operate as a unit of the CBS Musical Instruments Division.

SONY TRADING CORP., Tokyo, a subsidiary of Sony Corp., and Seichik Inc., Los Angeles, have signed a contract calling for Sony Trading to market certain Shinkichi products in Japan.

SUPERSCOPE, San Valley, Calif., will begin trading on the New York Stock Exchange on Nov. 7. The company is currently traded on the American Stock Exchange.

MINNESOTA MINING & MANUFACTURING (3M), St. Paul, filed a secondary offering of 1.5 million common shares through Kidder, Peabody & Co., Goldman, Sachs & Co., and Piper, Jaffray & Hopwood Inc. group. Shares are being sold by the estate of Maude L. McKnight.

JAPAN'S EXPORTS totaled \$3.31 billion last month, up 21.5 percent from a year ago, according to the Ministry of International Trade and Industry. Exports to U.S. increased a modest 6.4 percent while exports to Western Europe rose 62.1 percent.

## Market Quotations

As of closing, Thursday, October 11, 1973

| 1973   | Low    | High                   | NAME | P-E    | 1972   | Low    | High   | Close  | Change  |
|--------|--------|------------------------|------|--------|--------|--------|--------|--------|---------|
| 27     | 7 1/2  | Admiral                | 8    | 1735   | 12 1/2 | 12     | 12     | 12     | - 1/4   |
| 40     | 21 1/2 | ABC                    | 1990 | 32 1/2 | 31 1/2 | 31 1/2 | 31 1/2 | 31 1/2 | - 1/4   |
| 15 1/2 | 5 1/2  | AAR Corp.              | 6    | 53     | 8 1/2  | 8 1/2  | 8 1/2  | 8 1/2  | 0       |
| 15 1/2 | 5 1/2  | Ames                   | 14   | 805    | 4 1/2  | 4 1/2  | 4 1/2  | 4 1/2  | 0       |
| 6 1/2  | 2      | Automatic Radio        | 7    | 40     | 3 1/2  | 3 1/2  | 3 1/2  | 3 1/2  | 0       |
| 20 1/2 | 8 1/2  | Avco Corp.             | 5    | 114    | 11 1/2 | 11 1/2 | 11 1/2 | 11 1/2 | 0       |
| 15     | 8 1/2  | Avnet                  | 7    | 1644   | 11 1/2 | 10 1/2 | 10 1/2 | 10 1/2 | - 1/4   |
| 73 1/2 | 22     | Bell & Howell          | 11   | 590    | 35 1/2 | 35 1/2 | 35 1/2 | 35 1/2 | 0       |
| 14 1/2 | 5 1/2  | Castrol Inc.           | 1    | 130    | 10 1/2 | 9 1/2  | 9 1/2  | 9 1/2  | - 1/4   |
| 52     | 25 1/2 | CBS                    | —    | 1324   | 34 1/2 | 35 1/2 | 36 1/2 | 36 1/2 | + 1/4   |
| 14 1/2 | 4      | Columbia Pictures      | —    | 779    | 4 1/2  | 4 1/2  | 4 1/2  | 4 1/2  | 0       |
| 3 1/2  | 2 1/2  | Cragg Corp.            | 6    | 224    | 3 1/2  | 3 1/2  | 3 1/2  | 3 1/2  | Unch.   |
| 1 1/2  | 1 1/2  | Crutcher Management    | 50   | 58     | 8 1/2  | 8 1/2  | 8 1/2  | 8 1/2  | 0       |
| 12 1/2 | 7 1/2  | Disney World           | 50   | 1709   | 78 1/2 | 77     | 78 1/2 | 78 1/2 | 0       |
| 6 1/2  | 2 1/2  | EMC                    | —    | 117    | 4      | 3 1/2  | 3 1/2  | 3 1/2  | 0       |
| 7 1/2  | 5 1/2  | General Electric       | 81   | 4389   | 64 1/2 | 64 1/2 | 64 1/2 | 64 1/2 | 0       |
| 44 1/2 | 21 1/2 | Gulf & Western         | —    | 1442   | 36 1/2 | 28     | 29     | 29     | 0       |
| 20 1/2 | 8 1/2  | Harcourt Corp.         | 6    | 224    | 10 1/2 | 10 1/2 | 10 1/2 | 10 1/2 | 0       |
| 42 1/2 | 6 1/2  | Harcourt               | —    | 288    | 8 1/2  | 8 1/2  | 8 1/2  | 8 1/2  | 0       |
| 7 1/2  | 1 1/2  | Harvey Group           | 44   | 22     | 1 1/2  | 1 1/2  | 1 1/2  | 1 1/2  | Unch.   |
| 62 1/2 | 28 1/2 | ITT                    | —    | 5549   | 27 1/2 | 30 1/2 | 30 1/2 | 30 1/2 | 0       |
| 40 1/2 | 6 1/2  | Lafayette Radio Elec.  | 10   | 1321   | 15 1/2 | 14 1/2 | 14 1/2 | 14 1/2 | 0       |
| 25 1/2 | 10 1/2 | McGraw-Hill            | 8    | 558    | 27 1/2 | 22 1/2 | 22 1/2 | 22 1/2 | - 1/4   |
| 34 1/2 | 4      | Mattel Inc.            | —    | 2425   | 5      | 5 1/2  | 5 1/2  | 5 1/2  | Unch.   |
| 25 1/2 | 18 1/2 | MCA                    | 10   | 262    | 28     | 29     | 29 1/2 | 29 1/2 | 0       |
| 27 1/2 | 8 1/2  | McL                    | 18   | 87     | 18 1/2 | 17 1/2 | 17 1/2 | 17 1/2 | 0       |
| 32 1/2 | 10     | Metromedia             | —    | 778    | 12 1/2 | 11 1/2 | 12 1/2 | 12 1/2 | 0       |
| 40 1/2 | 20 1/2 | Monsie Electric Prod.  | —    | 1614   | 64 1/2 | 62 1/2 | 62 1/2 | 62 1/2 | 0       |
| 39 1/2 | 20 1/2 | Non American Philips   | —    | 214    | 8 1/2  | 8 1/2  | 8 1/2  | 8 1/2  | 0       |
| 51 1/2 | 22     | Pickwick International | 17   | 800    | 32 1/2 | 30 1/2 | 30 1/2 | 30 1/2 | - 2 1/2 |
| 25 1/2 | 8 1/2  | Playboy Enterprises    | —    | 225    | 8 1/2  | 7 1/2  | 7 1/2  | 7 1/2  | 0       |
| 45 1/2 | 22 1/2 | RCA                    | —    | 3190   | 27 1/2 | 28 1/2 | 28 1/2 | 28 1/2 | 0       |
| 27 1/2 | 10 1/2 | Walt Disney            | —    | 7440   | 17     | 16 1/2 | 16 1/2 | 16 1/2 | - 1/4   |
| 39 1/2 | 11 1/2 | Superscope             | 10   | 892    | 34 1/2 | 34 1/2 | 34 1/2 | 34 1/2 | 0       |
| 40 1/2 | 15 1/2 | Tandy Corp.            | 17   | 1613   | 28 1/2 | 28 1/2 | 28 1/2 | 28 1/2 | 0       |
| 14 1/2 | 2 1/2  | Telcor                 | 8    | 78     | 7 1/2  | 7 1/2  | 7 1/2  | 7 1/2  | 0       |
| 14 1/2 | 2 1/2  | Teltek                 | —    | 2611   | 6 1/2  | 4 1/2  | 5      | 5      | 0       |
| 20 1/2 | 8 1/2  | Tenace Corp.           | —    | 214    | 8 1/2  | 8 1/2  | 8 1/2  | 8 1/2  | 0       |
| 32 1/2 | 11     | Transamerica           | —    | 1490   | 13 1/2 | 13 1/2 | 13 1/2 | 13 1/2 | 0       |
| 20 1/2 | 11 1/2 | Triangle               | —    | 157    | 18 1/2 | 15 1/2 | 15 1/2 | 15 1/2 | 0       |
| 17     | 6      | 20th Century           | 6    | 423    | 8 1/2  | 7 1/2  | 7 1/2  | 7 1/2  | 0       |
| 50 1/2 | 11     | Warner Communications  | 6    | 1288   | 13 1/2 | 13 1/2 | 13 1/2 | 13 1/2 | 0       |
| 20 1/2 | 10     | Wentworth              | —    | 26     | 11 1/2 | 11 1/2 | 11 1/2 | 11 1/2 | 0       |
| 12 1/2 | 1 1/2  | Wheaties               | —    | 58     | 1 1/2  | 1 1/2  | 1 1/2  | 1 1/2  | 0       |
| 56 1/2 | 32 1/2 | Zenith                 | 13   | 840    | 38 1/2 | 35 1/2 | 35 1/2 | 35 1/2 | - 1 1/2 |

## The coupon for the vinyl shortage.

Recent conversion to automation has doubled our pressing capacity. If your present supplier is not delivering due to plant closing or vinyl shortage,

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Diskmakers has been serving leading national labels since 1958.

As of closing, Thursday, October 11, 1973

| OVER THE COUNTER* | VOL. | Week's High | Week's Low | Week's Close | OVER THE COUNTER* | VOL. | Week's High | Week's Low | Week's Close |
|-------------------|------|-------------|------------|--------------|-------------------|------|-------------|------------|--------------|
| ABCO INC.         | 8    | 2 1/2       | 1 1/2      | 1 1/2        | Acetron           | 57   | 2           | 1 1/2      | 1 1/2        |
| Bely Mtg. Corp.   | 1273 | 62          | 57         | 61 1/2       | Schwartz Bros.    | 6    | 2 1/2       | 2 1/2      | 2 1/2        |
| Cardinal Corp.    | —    | —           | —          | —            | Walch & C.        | —    | —           | —          | —            |
| Chenango          | 35   | 5 1/2       | 5 1/2      | 5 1/2        | Wentworth         | 98   | 11 1/2      | 11 1/2     | 11 1/2       |
| Gates Learjet     | 77   | 8 1/2       | 8 1/2      | 8 1/2        | MMC Corp.         | —    | —           | —          | —            |
| GINT              | 189  | 1 1/2       | 1 1/2      | 1 1/2        | Sandhill          | 837  | 31 1/2      | 25 1/2     | 31 1/2       |
| Goodyear          | 5    | 1 1/2       | 1 1/2      | 1 1/2        | Orrco             | 10   | 20          | 20         | 20           |
| Integrity Ent.    | —    | —           | —          | —            | Metromedia        | —    | —           | —          | —            |
| Kore Corp.        | 152  | 15 1/2      | 15         | 15           | Memorex           | —    | 4 1/2       | 3 1/2      | 4 1/2        |
| M. Josephson      | 13   | 12 1/2      | 12 1/2     | 12 1/2       |                   |      |             |            |              |

\*Over-the-counter prices shown as "bid" (as opposed to "asked"). Neither the bid nor the asked prices of over-the-counter securities represent actual transactions. Rather, they are given to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Bane & Co., members of the New York Stock Exchange and all principal stock exchanges.

### EMI LTD.

|                 | 1972          | 1971         |
|-----------------|---------------|--------------|
| Year to June 30 | \$775,000,000 | \$66,300,000 |
| Sales           | 26,700,000    | 18,700,000   |
| Net income      | 26,700,000    | 18,700,000   |
| Per share       | 36            | 25           |

\* Figures converted from pounds at current rate of \$2.42.

### GULF & WESTERN INDUSTRIES, INC.

|                 | 1973            | 1972            |
|-----------------|-----------------|-----------------|
| Year to July 31 | \$1,000,000,000 | \$1,000,000,000 |
| Net income      | \$9,000,000     | \$9,000,000     |
| Per share       | 3.30            | 3.30            |
| Full dividend   | 4.05            | 3.30            |

\* Reflects firm's purchase of its own shares on the stock market during fiscal 1973, and the average number of shares and common share equivalents decreased to 18.2 million from 18.4 million in fiscal 1972.

### COLUMBIA PICTURES INDUSTRIES (Bell Records)

|                 | 1973          | 1972          |
|-----------------|---------------|---------------|
| Year to June 30 | \$215,047,000 | \$242,240,000 |
| Sales           | 482,279,000   | 3,691,000     |
| Net income      | 47,750,000    | 445,000       |
| Low disc. oper. | 50,029,000    | 4,739,000     |
| Special credit  | 50,029,000    | 4,739,000     |
| Net loss        | 50,029,000    | 4,739,000     |

\* From sales of real estate. B-Charge is accounted for.

## Earnings Reports

counting procedure increased loss by approximately \$300,000. \* Entered into agreement in principle to sell held closed-circuit programming division. The \$170,000 loss includes the division's loss from operations for the year and a provision to reduce the company's debt to net income. \* Includes loss from operations for the year for the firm's main research division, net of the gain on sale.

## Wallichs Leasing Hardware Sections

LOS ANGELES—Wallichs Music & Entertainment Co. will allow K. Salmacia Entertainment Centers Inc. to operate the television/stereo and audio accessory concessions in all Wallichs Music City stores.

The agreement will provide Wallichs Music & Entertainment Co. with working capital to expand in the Southern California area. Wallichs operates nine stores in Southern California and Arizona. K. Salmacia Entertainment will operate the concessions under Music City Electronics.

OCTOBER 20, 1973, BILLBOARD



## **Why did Scuffy Shew insist that a blind photographer take his glossies?**

To hide his true identity and yet give a little satisfaction to his curious, ever-expanding fan clubs. They want a glimpse of the artist who wrote, produced and performs "Reason To Feel."

The single is not exactly burning up the charts. Yet. Nor does it get regular play on all the Top 40s. Yet. But it is getting more and more airplay. And more and more phone calls. And somehow, it's on the Gavin reports, somewhere or other, every week.

So Scuffy is headed for stardom. And better photos.

## **"Reason To Feel"**

BMBO-0043



Manufactured and Distributed by RCA Records

# Retailers Heartened As Co. Pledges Tape Price Review

LOS ANGELES—The review of dealer tape pricing, outlined exclusively to Billboard last week by Rick Blackburn, national sales director, Columbia/Epic Records, was wel-

comed by marketing specialists in retail.

Dave Lieberman, president, Lieberman Enterprises, Minneapolis, said that he has noted a growing increase in tape vs. record sales. "Especially in those areas where we find distance a factor, such as the western portion of our territory, Colorado and the Dakotas, tape is continually getting closer to and sometimes outdistancing LP sales," Lieberman said that his tape sales equalled and topped album sales on an item like the Warner Bros. Supremes.

"Why should we still be paying a 5 percent overage for tape when the concept is 10 years old? Tape manufacturers earned the additional profit years ago when they had to market and advertise the new tape. Now they have amortized the costs of introducing the tape. The profit margin on records and tape should be the same," Lieberman added.

## Armed Forces Sales

Loi Faulkner, director of tape/record buying for the Alamo District series of post exchanges, which comprise about one-third of the country, said he finds his tape and record sales running neck-and-neck. Faulkner said that because so many members of the armed forces buy cassette players, they find that cassette is 40 percent of their total tape sales.

"Our ratio of tape to record is growing," Bill Bowers, owner of the three Vogue Records and Tape stores here said. "It was 10 percent and right now it is 25 percent in all our stores. In our Rosemont store, we assigned a girl clerk to do nothing but handle the tape wall. She designed and classified all categories of repertoire. She even added a 'Ha-

waiian" tape section. We applied the same browsing categories which we always give records. We concentrated her effort solely on adding tape customers. She generated a rapport with tape freaks. In the Westwood store, Joe Cooper does the same bit for classical. It pays off. We give the tape buyer a chance to see it all. We use an innovation spaghetti box. Three tapes therefore actually fit into the normal LP opening. We use a 20-year old record wall to expose all tape product."

"If we get the extra 5 percent margin, I plan to put a giant table in our stores, pack it with hundreds of tapes, make it look like a crap table," Bowers said. "We'd probably go to \$4.49 or \$4.79 as a standard price for regular \$5.98 product."

## Continued from page 3

ourselves in a numbers game," Laginestra stated. "We increased the quantity, took our artists' roster up, and now we have to take another look at it. When you enter an expanding market, everybody looks bold," he continued, noting that the tougher conditions of the current market place force greater selectivity and scrutiny in selecting and marketing product.

## Equal Votes

Recent top-level executive appointments and a newly-defined status for RCA's domestic U.S. record operations have marked the evolution of RCA into what Laginestra termed a "democratic and autocratic, where needed," operation with each subsidiary given an equal vote in international business and A&R activities.

The autonomy encouraged at the subsidiary level has been developed via frequent meetings between A&R and merchandising personnel from RCA's subsidiaries. With RCA's U.S. operation now handled as a subsidiary, Laginestra foresees more effective communication between the various companies throughout the world.

The appointment of Gil Beltran as general manager for RCA Records here underscores this direction further. Laginestra noted, in that Beltran's experience as a veteran record executive in RCA's subsidiaries in Spain and Brazil "will stimulate



DON KIRSHNER, right, creator and executive producer of the television series "Don Kirshner's Rock Concert," discusses the taping of the second show in the series from the Grand Opera House in Macon, Ga. with rock impresario Bill Graham. The series premiere, featuring the Rolling Stones, the Doobie Brothers, Earth, Wind & Fire and Cross Country, scored a 6.9 rating and a 20 share in the New York market, with an 11:30 p.m. airing, and an 8.2 rating and a 14 share in the Los Angeles market, with an 8:30 p.m. airing. The Georgia show, which features the Almen Brothers, Martin Mull, Marshall Tucker's band, and What Village, will be aired this week in some 115 U.S. markets.

# Laginestra Maps Global

greater exploitation of product overseas" through "additional lines of communication" that Beltran brings to his job.

At the same time, the appointment of Bob Summer to a key slot in RCA's international administration similarly blends global needs with specific market experience. Such shifts in leadership are designed, Laginestra explained, to maximize the interchange between different subsidiaries and the increase in coordination between those efforts.

Simultaneous product releases, already existing with specific titles, are also projected as a major goal in developing a stronger non-U.S. market. Such moves, along with the projected additional subsidiaries, increased distribution activities and the cultivation of major international recording stars from outside the U.S., are being aimed at a projected global sales pattern that would break away from the previous balance between domestic U.S. and international sales.

At that point, "The ex-U.S. market will represent more than the U.S. market," Laginestra commented, as foreign markets experience their own "boom." While Laginestra sees a possible dip in sales here, "The greater rate of expansion will be overseas," reflecting RCA's own experience. Laginestra noted that RCA's non international growth was outpacing its domestic growth, due to changing patterns of sales and over-all economic health from country to country.

"If we're creative as an industry, we can outpace the Gross National Product growth," he stated, in reference to the U.S. economic picture today and its impact on recording industry sales. "But we'll never see those '60s again. As an industry, we've been geared up to that; we grew in that period."

## "Bitten Bullet"

Now, however, RCA "has bitten the bullet," according to Laginestra, by focusing on the need for increased flexibility in the face of the current market place and the problems it poses for the record company. "I'm very bullish, but it has to be on a business-like basis," he continued, noting that acceptance of four-channel product and the emergence of Selectavision should provide new stimuli for industry growth in the next few years.

That attitude at present, Laginestra revealed, will demand "a greater emphasis on pinpointing product which should receive the maximum push." That move,

coupled with the focus on developing major, international talent in all national markets, will result in smaller U.S. product releases, Laginestra admitted, as well as in probable roster cuts here, although he noted that no specific projections could be made as yet.

"We paused, and we're starting to taper our releases now," Laginestra stated, citing RCA's 40-LP fall releases as one of the largest in the company's history. "We can, hopefully, take our promotional focus and concentrate on a smaller quantity of product."

With RCA now working on developing international product from France, South America and other markets outside the U.S. and the U.K. (a key market for "cross-pollination," according to Laginestra), the emergence of Selectavision and the acceptance of the Quadradisc, both of which are slated to be handled on a multi-national basis rather than follow initial U.S. acceptance, further equalize the relationship between RCA's global affiliates.

"The companies which survive in the next few years in the U.S. will be the ones which use their resources and manpower wisely, who develop international artists, and the ones which aggressively expand as global operations," stated Laginestra during the RCA international meet in summarizing RCA's strategy in the coming years.

## New Magid Label

LOS ANGELES—Nightwatch Records has been formed by manager Lee Magid as a subsidiary of his first label, LMI. The new line will emphasize blues and rock. Della Reese is the main headline on LMI. Magid is a veteran of the jazz and blues markets.

## Artist Plugs

### Continued from page 3

"We sold 1000 albums and over 200 singles," Walker says, "as a result of the two store appearances." Prior to the appearances, Walker had breakfast with winners of a phone contest sponsored by KALL-AM.

Eleven days before Whitaker's appearances, the station played tracks hourly from his LP, with the audience invited to call in the title. Fifty winners and their guests met with the red-headed singer.

OCTOBER 20, 1973, BILLBOARD

**Whatever happened to Barry McGuire?**

See page 29

## RCA RECORDS REQUIRES A GENERAL MANAGER FOR EMERGING RECORD BUSINESS IN WEST GERMANY

RCA Records is seeking an executive to direct a newly formed subsidiary in West Germany. Tremendous opportunity for established record man with proven capabilities, especially in A&R and marketing areas.

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**TRAFFIC—ON THE ROAD.** This dynamite collection was recorded live while Traffic was touring Germany. Fans (who sell-out their concerts) will love these spectacular 'live' renditions of Traffic favorites—"Low Spark of High Heeled Boys," "Shoot Out At The Fantasy Factory," "(Sometimes I Feel So) Uninspired," and "Light Up Or Leave Me Alone." We expect heavy traffic for ON THE ROAD. (SMAS-9336)



**THE WAILERS—BURNIN'.** The Wailers are pure Jamaican. BURNIN', their follow-up album to CATCH A FIRE, contains a varied repertoire of "reggae" tunes, penned for the most part by the incredible Bob Marley. The Wailers are now on tour with Sly and the Family Stone. BURNIN' was produced by Chris Blackwell and The Wailers. (SMAS-9338).



**SPOOKY TOOTH—WITNESS.** Spooky Tooth makes their debut on the Island label with **WITNESS**. The band that broke up, became a legend, and then found new life has already scored tremendous success in the U.S. and returns now with their third nationwide tour and this powerful new album. **WITNESS** was produced by Spooky Tooth. (SW-9337)



**STOMU YAMASHITA'S RED BUDDHA THEATRE—THE MAN FROM THE EAST.** This is the original music from the play, which the **HOLLYWOOD REPORTER** reviewed as "exquisite, percussive rock score"—"the real cohesive strength of the piece"; written, produced and conducted by Stomu Yamash'ta, who has been called one of the world's greatest percussionists. The play and the album are making their American debut simultaneously. (SMAS-9334)



**AMAZING BLONDEL—BLONDEL.** You won't believe it! Amazing Blondel have taken their familiar Elizabethan roots and added rock'n-roll! The result is **BLONDEL**, and it's truly amazing. You owe yourself a listen to this magnificent new work. **BLONDEL** was produced by John Glover and Phil Brown. (SMAS-9339)



**JOHN MARTYN—INSIDE OUT.** John gained acceptance (and rave reviews) with U.S. audiences last spring. His virtuosity on guitar, his distinctive vocals, and his songwriting talent have already created a demand for this new album, which will be enhanced by his tour of the States this fall. **INSIDE OUT** was produced by John Martyn. (SMAS-9335)



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### For further information contact:

Karen Handford, Billboard Publications, 7 Carnaby Street, London W1V 1PG.

or Diane Kirkland, Billboard Publications,  
9000 Sunset Boulevard, Los Angeles, California 90069, USA.

or Henry Brennan, Billboard Publications, Comfy Homes 7B, 6-6-28,  
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# General News

## Bay Area Qualifies As NARAS Chapter

By PAUL JAULUS

SAN FRANCISCO—The Northern California recording industry will be getting its own official chapter of NARAS following a general membership meeting held here last week. With more than sixty NARAS members now residing in the area, San Francisco now qualifies as an independent chapter of the national recording association.

An eight-member steering committee has been formed to prepare the organizational papers to incorporate the San Francisco chapter as a nonprofit corporation. At the same time selection of a Board of Governors and the nomination of officers for this NARAS chapter is now being prepared.

Upon formal incorporation, all NARAS members residing in the Northwestern section of the U.S., will automatically transfer to the San Francisco chapter. Other independent NARAS chapters are New York, Nashville, Atlanta, Memphis, Chicago and Los Angeles.

### Osmonds Double Gold

NEW YORK—Donny Osmond has struck double gold with an RIAA certification for his single "Twelfth of Never" and for his album "My Best to You." This brings to 18 the total gold singles and albums achieved by the Osmonds since they started recording for MGM in 1971.

### JAZZ SERIES:

## Leonard Feathers MCA's Nest With Nat, Duke, Tatum Vintages

LOS ANGELES—MCA's entry in the jazz repackaging field centers around its first five two-disk sets put together by author Leonard Feathers. The \$6.98 priced titles under the "Leonard Feathers Series" umbrella, dig back in time to early, early Benny Goodman and to the earliest known works by Nat Cole.

The three remaining works zero in on the inventive composer/arranger George Russell, Mercer Ellington and sidemen from his father's band and Art Tatum.

On four of the five LPs, the inner sleeve information is poorly prepared. The type is reversed white on a black background and the agate listings of the sidemen washes out, making reading a difficult task.

But one knows that he is listening to history. The King Cole sessions, cut in 1940 and '41, recall Nat's soft voice and his Earl Hines inspired piano work. There are several tracks with his bass-playing brother Eddie's Solid Swingers, but they don't compare with the King Cole Trio, which sings collectively on 11 tracks.

Nat sings solo on three, "Sweet Lorraine," "This Will Make You Laugh" and "Slow Down." The LP is called "From the Very Beginning."

George Russell's works, cut in 1958-59, have the best fidelity and Jon Hendrick's wonderful word picture on life in "Manhattan." The LP is "The Spontaneous Age" and Jazz in the Spontaneous Age" and spans a brief but important musical era in Russell's always progressive career.

The Ellington package (retailing at \$5.98), "Black and Tan Fantasy," uses 15 Ellingtonians running through music written by the Duke plus several by son Mercer including "Got My Foot in the Door," "Macon," "Blue Serge," "Indelible" and "The Patient." The sound is just flat; the tracks were cut in 1958-59.

"Art Tatum Masterpieces" was cut in New York in 1944 with Tiny Grimes on guitar and Slam Stewart on bass. (And, like the King Cole Trio with its own distinct sound through the delicate textures of guitarist Oscar Moore and bassist Wesley Prince, Tatum's group continues the concept of the drummer-less rhythm section.)

Tatum didn't need any percussion. He was his own driving rhythm section. The cuts are pop Tin Pan Alley goodies ("Humoresque," "Indiana," "Begin the Beguine," "Gone With the Wind") and some soulful blues ("Let Goodbye Blues" and

"Wee Baby Blues" both by Joe Turner).

On several earlier works, cut in 1941, Tatum was joined by vocalist Turner, Joe Thomas on trumpet and Ed Hall on clarinet, among others.

The Benny Goodman LP is actually a stepping stone into the sounds of the music from 1928 through 1934. Titled "A Jazz Holiday," it glides through dixielandish big bands with Goodman and Glenn Miller to contributions from Adrian Rollini, Red Nichols and the Joe Venuti-Eddie Lang band.

Producer Feathers has spent considerable time bringing back musical memories. If the timing wasn't right, MCA wouldn't have been interested. ELIOT TIEGEL

### Cap Intl. Meet

• Continued from page 4

Five members of the international division participated in the meeting. Besides Boyd, participants included: Jerry Thomas, vice president, international; Joe Little, operations manager; Fran Rogers, customer services; and Madeline LaMarr, promotion.

Boyd said, "We wanted to make this something more than a social event. These are the people who are working on a day-to-day basis. We wanted them all to meet each other. We did give them all a trip to Disneyland on the last day, however."

The group also had the opportunity to meet with Capitol artists, having cocktails at Al Martino's home one night and meeting with Helen Reddy and Glen Campbell at dinner.

Attendees and the nations they represented were Roberto Ruiz, Argentina; Bill Robertson, Australia; Paul White, Bill Bannan, Roy Legault, Pierre Dubord and David Mazmanian, Canada; Jerry Ritz, Denmark (representing all the Scandinavian nations); Ian Groves, England; Duncan Richards, France; Maris Breuer and Heidi Esser, Germany; Byron Galvez, Guatemala; Reel Kruize and Frans Van Rijswijk, Holland; Paul Fwing, Hong Kong (representing Singapore and Thailand); Kinji Ogino and Masanori Yamada, Japan; George Benson, Jamaica (representing the West Indies); Armando Martinez, Mexico; Bruce Ward, New Zealand; Rafael Gil, Spain, and Teddy Meier, Switzerland.



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BUY RECORDS and play pinball machines: a new combination in the Los Angeles area.

## Pinballs Pull Patrons

• Continued from page 1

player is a sporadic record buyer, "but we get his business when he buys a gift or an LP he just must have in his collection."

Galaxy Records in West Los Angeles is only seven weeks old, but already finds that the bank of eight pinball machines is paying the rent.

## Gold for Gells

NEW YORK—"Bloodshot," an album by the J. Gells Band on Atlantic Records, has been certified gold by the RIAA. This marks the group's fifth LP for the label and the first to go gold.

Forty percent of the small store's floor space is devoted to the games.

"The income from the games helps us to sell our specials at \$3.99," Mike Freeman, store manager, said. The store also features trade-ins on LPs and singles. Because it is next door to Starwood, a boite formerly known as P.J.'s, the store remains open till 2 a.m. five days per week and till 5 a.m. on Friday and Saturday.

### Dime Play Favored

A number of other southern California stores have recently made percentage deals with game owners, it's understood. Only Wherehouse reported using quarter machines, which, dependent upon location give either two or three plays.

## Name Grateful Dead Distributors

SAN RAFAEL, Calif.—Eighteen independent distributors have been announced to handle the new Grateful Dead label (Billboard, Aug. 25).

They are: Action Music, Cleveland; Alpha, New York; Associated, Phoenix; Record Merchandisers, Los Angeles; Direct Record Sales, San Francisco; Fidelity, Seattle; Hot Line, Memphis; Summit, Chicago; Music Merchandisers, Boston; Davis, Denver; Commercial, St. Louis; Music Sales, Miami; Heflicher Bros., Minneapolis; London, Atlanta; Heflicher of Texas, Dallas; Schwartz Bros., Washington; AML, Detroit; and All-South, New Orleans.

Foreign distribution will be through Atlantic Records. First global release will be Oct. 15 with Grateful Dead's album, "Wake of the Flood."

## Premium LP's, Tapes Highlight Nat'l Show

CHICAGO—The increasing popularity of premium disks and tapes and television promotions by K-Tel, Ronco and others together with the material shortage were sources of concern for label representatives at the National Premium Show here last week. Much attention was focused on Christmas packages.

K-Tel and Ronco were both here for the first time, reflecting the strong demand for premium packages by mass merchandisers. Said one spokesman: "More and more chains are demanding these special items, but actually premium LP's and tapes were not originally developed to be sold in stores in competition with regular merchandise."

As for the material shortage, several spokesmen said they could not handle a new giant order, with most indicating they were doing well to guarantee delivery of current commitments. (Billboard, Oct. 6).

Quadraconic software is still not a factor in the premium field, though Ampex, here after a year away from NPS, was promoting its new Concept 4 quadraconic line (see separate story in Tape/Audio/Video section on player activity).

Several said the premium LP business and tape is growing at a fantastic rate internationally. Mickey Elfenbein, vice president, K-Tel International, Inc., said sales in Canada and the U.K. are increasing steadily.

Yet another trend is the involvement of K-Tel and others in record-tape accessories with K-Tel here

promising to introduce soon a record cleaner.

Tape sales continue to be heavier in the premium field than in the industry generally. Also, packages continue to sell for longer periods of time via premium and TV programs, according to Barry Collier, Ronco Teleproducts, Inc. rep.

Ronco has achieved long-range sales on its "Good Vibrations" package offering it in 55 markets and just introducing it in the Los Angeles market Oct. 15. This, again, relates to delivery ability and allocation of dealers involved.

People at Ronco explained that the firm cannot give a package to every store in a given market, but on the other hand, cannot limit distribution either.

Still further evidence of K-Tel, (Continued on page 71)

## Fenorchg Formed as Contemporary Label

NEW YORK—Fenorchg Records has been established here by S.L. Scher. The new label will concentrate on production and distribution of contemporary music.

Lorenzo Productions, the production arm of the Fenorchg operation, is being directed by producer and arranger Morty Jay, with the label's first album nearing completion.

Initial LP title is "Masters Gone Modern (Now and Then)," comprising modern interpretations of classical pieces. The production is performed by Larry O'Neill.

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# Marvin Gaye.



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and death,  
that's all the facts  
when you come  
to brass tacks.'

—T.S. Eliot

The passion ('Let's Get It On'),  
The pleasure ('You Sure Love To Ball'),  
The pain ('If I Should Die Tonight').  
These are some of the emotions in this  
sensitive album about a love affair. If you  
have ever loved, this album will  
move you again.



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selling album,  
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to the 3 million-selling  
single.**



©1973 Motown Record Corporation

# LA Morris Agenting 15 Indie Producers

Continued from page 3  
panies because they know we're bringing them product that has already had a professional hearing."

## Midler Sets B.O. Record

LOS ANGELES—Bette Midler, Atlantic Records artist, broke the box-office record for the 1973 season at the Universal Amphitheatre here, grossing more than \$250,000 during her seven-day engagement.

Four of the seven performances were sell-outs, with the remaining shows reportedly near capacity. Over total drawing acts during the Amphitheatre's summer season were the Carpenters, John Denver and Tom Jones. Three-day engagements by the Grateful Dead and War were also sold out.

## N. America Hoopie Tour

NEW YORK—Mott the Hoople, Columbia Records act, will play a minimum of 25 dates in North America prior to Nov. 2, their last engagement here.

Tour, booked by Fred Heller, is the second for the act this year. Highlighting the tour will be a mid-night show at New York's Radio City Music Hall on Oct. 26, pro-

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| 6 Sly Stone                        | 15 Elton John             |
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# Talent LA Theater Policy Shift Videotape Records Dolls in 'Progress'

LOS ANGELES—The oldest theater in Santa Monica reopened under a new talent policy and image on Oct. 5 when the Mayfair Music Hall and Palace of the Music opened its "grand opening" as a new renovated venue.

Santa Monica has been set in the former Santa Monica Opera House by Bill Larsen, creator of the Magic Castle, in association with John Shrum and Thomas Heric. Decor will focus on the Edwardian era with cut velvet seating, gold leaf recessed accents, painted gold walls and crystal chandeliers.

Policy will draw over 21 customers, with admission set at \$55 per person, including one drink. Additional drinks will be tagged at \$12.5. Plans call for restaurant facilities to open on the same city within a few months, utilizing the upper floors of the building.

## Monitor Speaker for Producer

By ELIOT TIEGEL  
LOS ANGELES—A monitor speaker system which allows a producer to hear balanced stereo or 4-channel mix from any position behind the console, has been put into operation at the Village Recorder.

The new monitor system is in the control room of Studio B and is the result of nine months of research, numerous overseas research trips by members of the Village's staff and a design concept developed by a George Hormel, chief engineer Rob Fraboni and acoustic consultant George Augspurger.

Basically this is what has transpired: The sound of the ceiling has been dropped or angled to the sound toward the mixer and producer; the four speaker enclosures have been positioned permanently in the wall and reflecting surfaces have been developed for the corners of the wall, the angled ceiling and the back wall.

The components in the JBL speakers are two 15-inch woofers (angled inward so that the axis of their radiation crosses each other), one mid-range driver, two super high drivers, a serpentine acoustic lens (to disperse frequencies) and an enclosure "whose goal," explains Fraboni, "is to provide a good, wide dispersion so you can be in more than one position at the console and hear all the information. You can stand in line with either speaker behind the console and hear the opposite speaker because the dispersion is so good. We now have a very large usable mixing area."

The room was designed for optimum quadrasonic mixing and listening because the producer and en-

gineer can move away from a fixed listening position and still hear balanced directionality from the four speakers because of the way the angled and the way the reflecting ingredients disperse the sound.

A wooden wedge reflector was hung from the center of the ceiling to reflect sound from high frequencies. Located in the two front corners of the room are shingled soffits which reflect the sound off their irregular surfaces. The bottom of the soffit acts as bass absorbers.

The dropped ceiling also acts as a bass absorber. The rear wall, which is also built of irregular wood strips, acts as another irregular sound reflector.

Studio manager Dick LaPalm said the construction cost \$25,000. The studio had been rebuilt from one-to-one-vantage point which, according to the Gruens, offers a sense of intimacy by simply placing the viewer in the audience at a show. By use of room lenses, a wide-angle lens and a second low-light camera that permits taping in poorly-lit areas without cumbersome, attention-drawing lights, the pair have succeeded in producing tapes of surprising clarity.

Sound mixing is accomplished by using both the camera's mike and the vocal mix from the P.A. when taping performances. More refined audio is limited at present, according to Gruen, by the low fidelity and small speaker size of most home TV receivers.

The Gruens themselves, having caught the band at a variety of performances on both coasts, including the taping sessions for appearances on the "Real Don Steele" and "Midnight Special" shows, are also expanding their video library of other bands, such as tapes to date including shows by John Lennon and Yoko Ono, Tracy Nelson and Ike & Tina Turner.

First single for the CBS affiliate is "On La Charlie." ... AT&T has signed an exclusive three year booking contract with the Raspberries.

Singer Gregory Harris has been signed by Sweet Fort Records. First single release is an updating of the late Buddy Holly's 1959 hit, "Raining In My Heart." ... French entertainer Regine has signed with CBS Disques in France. Her first single for the CBS affiliate is "On La Charlie." ... AT&T has signed an exclusive three year booking contract with the Raspberries.

By SAM SUTHERLAND  
NEW YORK—Videotape recording may still be a somewhat restricted medium for most bands, but the New York Dolls, the Mercury band which recently emerged from local notoriety here to release their first album and single, may be the first rock band to utilize videotape as an integral documentary of their progress.

Marty Thau, co-manager of the band with Steve Leber and David Krebs of Dollhouse Inc., has subsidized a recent video project with Bob and Nadya Gruen, a husband-and-wife team that works extensively in photography and, more recently, produced their own hour-long rock video show for cable TV channel C here. The Gruens' approach is based on the extreme flexibility of portable black-and-white half-inch recording units, and under the Dolls' auspices, have taken advantage of that mobility to monitor the band's moves, both onstage and on.

While most video work for the music industry to date has focused on the carefully produced nature of performances, or taped graphics presentations, the Gruens have foregone the polish and consequent burden of equipment necessary for full-on production. Their primary goal is to maintain a documentary feel to the tapes, and, in assembling a catalog of Dolls' tapes that now totals some 20 hours, they have exploited the small size, maneuverability and natural light requirements of a Sony black-and-white video camera to enter backstage areas, dressing rooms and other way stations in the band's recent touring activities.

History & Training  
Thau considers the project valuable both as an unusually detailed chronicle of a young band's emergence, and as a "learning experience," as Nadya Gruen explained, the band itself responded to the first taping here at Max's Kansas City and Tommy's Castaways by spending hours studying their onstage image and individual performing styles. A highly visual act often aligned with the "glitter" and glam trend, the Dolls continue to incorporate their awareness of their image into their shows.

At the same time, tapes of the band's shows have already been used by the band's managers four times a week to cable subscribers in Manhattan. Unlike carefully-produced and spliced rock video formats, these tapes work from one-camera vantage point which, according to the Gruens, offers a sense of intimacy by simply placing the viewer in the audience at a show. By use of room lenses, a wide-angle lens and a second low-light camera that permits taping in poorly-lit areas without cumbersome, attention-drawing lights, the pair have succeeded in producing tapes of surprising clarity.

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## Country Nitery Opens in N.Y.

NEW YORK—As country music continues to reach new audiences here via radio and concert programming, Country Nitery, which has been next to take the plunge. The club is supporting a live country music policy seven nights a week, including initial programming of country on selected evenings. The restaurant is at 915 Second Ave.

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## Studio Track

By SAM SUTHERLAND

The growth of an active and potentially self-contained production community in Colorado continues, with the most recent facility to surface there being **Rocky Mountain Recorders, Ltd.**, open for some months now in Boulder.

First out of the gate was **Chris Hillman**, producing **Rick Roberts** for A&M.

Also in is **Snow Productions**, completing an album for Warner Bros. with **Tom Catbert**, **Rocky Mountain's** chief engineer.

The room itself has a 16-track MC1 console and tape machine, with both Dolby and DBX noise reduction, AKG echo, a digital delay line, instant phaser and other electronic goodies.

**Rocky Mountain** is at 1340 Old Stage Road in Boulder.

Next door to Billboard's old New York offices on 46th Street, the old Capitol building has been the site for **Sound Ideas Studio**, first reported here following its opening.

Mainman **George Klabin** has brought us up to date on developments there, both musical and technical. **Al Brown** produced **Mandiri's** latest for Polydor there, while **Al Gorgoni** was in, producing **Mike Jasin** for Metromedia and **Sue Nunnery** for Stereo Dimension with **Rick Rowe** engineering.

**Jerry LaCroix** was in, produced by **Paul Hoffmann**, while **Roy Ayers** moved to the other side of the control room window to produce **disk**

**jackey G. Keith Alexander** of **WRLS** for Polydor, with **George Klabin** engineering.

Klabin also recently completed producing and engineering sessions with pianist and composer **Joao Donato** with arrangements by **Emir Dedeado** for MCA, while the **Village Choir**, an r&b act, were in with producer **Sam Charles Matthews** for Paramount. **Geoff Daking** engineered.

Incidentally, **Sound Ideas** recently became a double-duty room in terms of noise reduction: In addition to the existing 20 channels of DBX noise reduction, the room has now installed a Dolby M16 unit and two additional units for midswim.

Also on the way are the **Everette Digital** delay unit, two multi-track equalizers and already installed are an EMT stereo reverb chamber to broaden capabilities there. The room already has AKG stereo reverb.

**Sound Ideas** has also brought in the **Countrymen Electrostatic** piano pickups, which Klabin claims gives far more presence at both ends of the instrument's audible spectrum, along with total stereo separation when desired. The room is the first in the city with the pickups, and **Sound Ideas** will be distributing the entire **Countrymen** line of electronics.

At **Different Fur Trading Co. Studios** in San Francisco, **Pat Gleason** and **Skip Drinkwater** have begun

(Continued on page 22)

## Creative Trends

### Cordell's Shelter: A Workshop'

By BOB KIRSCH

**LOS ANGELES**—Running a record company, producing artists, heading a publishing firm and scouting talent would appear to be enough to keep four people busy. But **Denny Cordell**, president and co-owner (with **Leon Russell**) of **Shelter Records**, manages to devote his time to each of these varied ends of the business.

Now 30, **Cordell** finished his musical career in England some eight years ago producing such artists as **Procol Harum**, the **Moody Blues**, **T. Rex**, **Joe Cocker** and the **Move**. A little over three years ago he arrived in this country, met **Russell** while the two were working on a **Delaney & Bonnie LP** and they decided to form their own company.

Distributed by **Capiol**, **Shelter** remains basically an autonomous organization with a small artist roster and a relatively light staff. The company has offices here and in **Tulsa** as well as studios in **Oklahoma** and a housing complex for artists' and extended comfort. As **Shelter** head, **Cordell** brings some unique opinions to the record business.

"I think it's necessary to keep the firm fairly small," **Cordell** says. "It has to be. Unless the president of the company can maintain an intimate relationship with his artists, I don't feel the company is in good shape." Currently, the **Shelter** roster includes **Leon Russell**, **J.J. Cale**, **Freddie King**, **MacCreary**, **D.J. Rodgers**, **Jimmy Rogers**, the **Grass Band**, the **O'Neal Twins**, **Phoebe Snow**, **Willis Alan Ramsey**, **Preston**, **Jim Horn** and the **Gap Band**.

#### A Wide Spectrum

The label's artists indicate a broad spectrum of musical styles. **Cordell** explains this by saying "The music I'm looking for is that universal music where it makes no difference if the roots are in rock, country, soul, gospel or blues, as long as it has something which transcends those emotions and can appeal to anyone. To be, for example, **Leon** is rock and country, **J.J.** is country and blues and I think the **O'Neal Twins** can appeal to those outside a gospel market."

**Cordell**, though he began in the creative end of the music business, found himself doing more and more in the way of strictly business and recently hired in **Ron Henry** as label manager. "I have more time in the studio now and more time doing hunting up talent," **Cordell** says. "Shelter was an ideal and still is, but when I started I didn't know it would involve such a thorough knowledge of business affairs on a day to day basis. There was always some problem with unions, jacket covers, promotion or what have you. Perhaps some of these problems require my personal attention, but a number can be handled by a competent person who can grasp the problem and solve it. Fortunately I found this in **Ron**. It just became difficult for me to wear the creative and business hats all the time. For example, as much as I love **Freddie King**, I don't want someone calling me in England and screaming about the air for his new LP."

#### Returns To Studio

**Cordell** is now busy producing **Phoebe Snow**, **Mary McCreary** and an all girl group, **Gus**. "Almost everything is in-house with us," **Cordell** says, "and I want to keep it that way. **Don Williams** runs publishing here and is now setting up a wing in **Tulsa** which will have its own little

identity. This will give people there a place to bring songs to, a studio to work in and maybe a label.

"I've got to have facilities here and I think **Denny Cordell**," because I don't have the money to compete as just an L.A. label. But what I do have is facilities and a genuine workshop where you have 10 or 12 writers and producers working all ways working. All our artists know each other and they all help one another, singing, playing and helping with production on each other's records. This is something I can offer a new artist that perhaps a large company cannot. For instance, **J.J.** half finished his first LP (and then ran out of bread. He wasn't signed to us then but **Carl Radle** (a known bassist) heard the tapes and brought them to me. I was knocked out and we signed **J.J.** And he turned out to be a fantastic producer as well as a great singer and writer."

**Cordell** has also signed a number of artists who do not appear to have wide commercial appeal, something unusual for a small label. "A blues or gospel artist can do his thing and keep a certain audience absolutely delighted to have that LP available," **Cordell** says. "But again, you never know. Any artist can become a commercial success. If someone had told me three years ago there would be a big Latin fad, I might have laughed. There hasn't been any great fad, but we've had the **Santanas** and the **Malos**. This is one reason I got into reggae."

## Reddy Close Call Halts One-Niters

By NAT FREEDLAND

**LOS ANGELES**—Helen Reddy isn't going anywhere for a while. Not after she and husband-manager **Jeff Wald** narrowly missed death in the stormy nosecone of their chartered seven-passenger jet while returning home from the last stop on her current tour.

En route west from Philadelphia, the airplane was diverted north to avoid the storm, but it was the **St. Louis** airport. But suddenly they found themselves in the midst of another part of the storm, which hadn't shown up on radar. The jet plunged 15,000 feet in little more than two minutes before the veteran pilot was able to pull out below the storm at 8,000 feet above the ground.

The intense turbulence and the rubber rims around the windows all popped loose during the dive," said **Reddy**. "The gravitational pull froze us in our seats and we all thought we were going to die. This was the only part of the tour when we hadn't brought the baby along. If we had, **Jordan** would have been killed because she couldn't have held onto him during the fall."

The pilot reported after they landed in **Modine, Illinois**, that if the dive had continued another 2,000 feet, the wings would undoubtedly have fallen off.

#### Avoids Concert Debut

At any rate, **Reddy** has cancelled all live performances out of town through the end of the year except the first concert tour of her native **Australia** for which she will force herself back on an airplane.

The way I intend to tour from now on is to fly out to a major urban center and just work that region for a

**Cordell** has released a number of reggae oriented singles as well as the soundtrack to "The Harder They Come." The latter was on **Mango Records**. Reggae label co-owns with **Island Record** president **Chris Blackwell**. "You must create your own market for something like this," **Cordell** says, "and now that I have some good Jamaican studio connections we're even thinking of terms of a **Shelter** expedition to **Jamaica**, with all of us going down for a month and seeing what happens. I still don't expect any large scale reggae movement here, but **Johnny Nash**, **Paul Simon**, **Jimmy Cliff** and others have done well with it and it plays a part. That's the important point."

Part of **Cordell's** willingness to experiment resulted in the latest **Leon Russell LP**, a country disk dubbed "Hart Wilson is back." "We were sitting around the piano, calling out country favorites and we decided to go to Nashville. In three days, **Leon** cut eight songs for **LP's** with **J.J.** and myself producing."

**Shelter** is also somewhat unique in keeping several areas where musicians and writers can work in relative peace, owning a studio with a studio and 14 houses in **Tulsa** and having access to **Russell's** studio some 60 miles away. The **Tulsa** studio features audio and video capabilities. (A complete run-down of the **Shelter** physical layout can be found in **Billboard's** Nov. 10 **Oklahoma Special**.)

## Reddy Close Call Halts One-Niters

week or so," she said. "No more one-niters with flights in-between." So **Reddy** and **Wald** and their two children, daughter **Tracy**, 12, and infant **Jordan**, will all be home in the **Hollywood Hills** for the next few months and **Helen** hopes to write some songs again. "I need uninterrupted time to write," she said. "I'm not one of those people who can put together a song on the plane or in the motel."

For the duration, **Reddy** has halted all further construction on the showplace **Outpost Drive** home which she and **Wald** have been remodeling for two years. "At least the stove is finally connected, so we can eat out here on our all-brick country kitchen," she sighed.

#### Emotion Packed Year

"I'll be glad when 1973 is over. I don't want to go through all these emotional highs and lows again," **Reddy** said. On one hand, her career is higher than ever after a long, hard climb. There have been a succession of four gold records, including the No. 1 single **Beta**. **Reddy** also plans an excellently received summer replacement TV show. There's also her baby son, **Jordan**.

Yet both her parents died in Australia less than three months ago and **Helen** had to make the grueling 18-hour flight to attend each funeral.

At the moment, most important thing for the **Reddy** career is waiting to see if **NBC** picks up their option to put her show back on the air in mid-season. Because of the impressive success of her latest single, some feel she'll be back on the air in **January**. (Continued on page 66)

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## Who/Where/When

## Continued from page 22

**EL NOACHO** (Columbia) Soldiers & Sailors Memorial Hall, Kansas City, Kan., Oct. 26, Theatre Section Auditorium, Civic Center, St. Paul, Minn. (29).  
**BLAKE EMMONS** (MCA) Bridgport, Conn., Oct. 28, Maumee, Ohio (30).  
**DONNA FARGO** (Dot) Las Vegas, Nov. 1-14.  
**MYNARD FERGUSON** (Columbia) McCormick Place, Chicago, Oct. 27, Grant's Cabin, St. Louis, Mo. (28).  
**SCOTTY'S 361 Club**, La Salle, Ill. (29).  
**FLASH** (Sovereign) Memorial Coliseum, Winston-Salem, N.C., Oct. 28, Memorial Coliseum, Jacksonville (29).  
**CIVIC CENTER**, Savannah, Ga. (31).  
**COLISEUM**, Richmond, Va., Nov. 1.  
**FLASH CADILLAC** (Epic) City Auditorium, St. Joseph, Mo., Oct. 31.  
**LESTER FLATT** (RCA), Fairgrounds, Brunswick, Ga., Oct. 30.  
**FLOOD** (GRC) Opera House, Macon, Ga., Oct. 27.  
**FOUR TOPS** (ABC) Tour, Various Cities—England, Oct. 2-Nov. 4.  
**FOCUS** (Baird) Masonic Temple-500 Temple, Detroit, Oct. 27.  
**CRYSTAL GAYLE** (MCA) Calumet City, Ill., Oct. 27.  
**DON GIBSON** (Hickory) Shrine Mosque, Peoria, Ill., Oct. 28.  
**JACK GREENE/JEANNIE SEELY** (MCA) Sports, Wisc., Oct. 27.

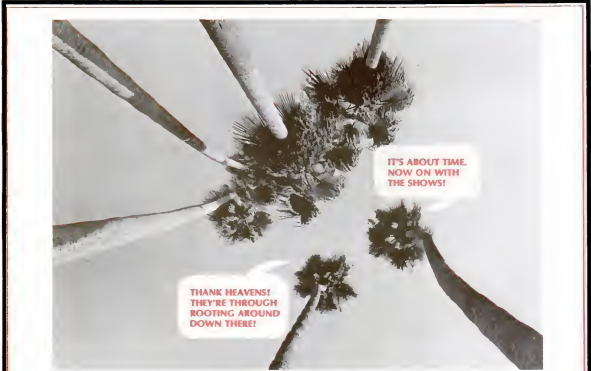
**ARLO GUTHRIE** (Warner Bros.) Kansas City, Mo., Oct. 31; St. Louis, Mo. (23).  
**OTTAWA**, Ont. Canada (24).  
**CENTURY THEATRE**, Buffalo, N.Y. (25).  
**COLUMBUS**, Ohio (26).  
**THE HAGERS** (Dot) Baton Rouge, La., Oct. 21-Nov. 1.  
**TOM T. HALL** (Mercury) Cavalcade Show, Port Arthur, Texas, Oct. 27.  
**CHICO HAMILTON** (Slax) Mael's Club, Cleveland, Ohio, Oct. 31-Nov. 2.  
**JOHN HAMMOND** (Columbia) Philharmonic Hall, N.Y., Oct. 28.  
**HERBIE HANCOCK** (Columbia) The Fusion, Chicago, Oct. 30-Nov. 3.  
**DONNY HATHAWAY** (Atlantic) Mid-South Coliseum, Memphis, Oct. 20.  
**Bushnell Auditorium**, Hartford, Conn. (25).  
**Cincinnati Gardens**, Cincinnati, Ohio, Nov. 2.  
**SHERMAN HAYES** (Capitol) Boarding House, San Francisco, Oct. 23-28.  
**Tulsa**, Okla. (29).  
**DOYLE HOLLY** (Capitol) Columbus, Ohio, Oct. 27.  
**New Mexico** (29-31).  
**CLINT HOLMES** (Epic) Private Engagement, Washington, D.C., Oct. 27.  
**Shoreham Hotel**, Washington, D.C. (28-31).  
**DR. HOOK** (Columbia) Hot Lanta Club, Atlanta, Ga., Oct. 22-24.  
**JOHN LEE HOOKER** (ABC) South Orange, N.J., Oct. 16.  
**FL. Collins**, Colo. (28).  
**HOKFOOT** (A&M) Monroe, La., Oct.

27.  
**New Orleans**, La. (28).  
**Atlanta**, Ga., Oct. 30-Nov. 4.  
**FREDDIE HUBBARD** (CTI) Ebbets Field, Denver, Colo., Oct. 30-Nov. 4.  
**BOBBY HUTCHERSON** (Blue Note) Showcase, Chicago, Oct. 30-Nov. 4.  
**IMPULSE** (ABC) Carnegie Hall, N.Y., Oct. 21.  
**Ford Theatre**, Detroit (28).  
**Hywood Palladium**, Los Angeles, Nov. 2.  
**LUTHER INGRAM** (Slax) Park Center, Charlotte, N.C., Nov. 2.  
**IRISH ROVERS** (Polydor) National Arts Center, Ottawa, Canada, Oct. 27.  
**ISLEY BROS.** (Epic) Spectrum, Philadelphia, Oct. 31.  
**MILLIE JACKSON** (Polydor) Casino Royale, Detroit, Nov. 2.  
**STONEWALL JACKSON** (Columbia) Muscooda, Wisc., Oct. 27.  
**Toronto**, Ont., Canada, Nov. 1-3.  
**SONNY JAMES** (Columbia) Quincy, Ill., Oct. 27.  
**Peoria**, Ill. (28).  
**KITTY JARRETT** (ABC) Carnegie Hall, N.Y., Oct. 27.  
**Berlin Jazz Festival**, Berlin, E. Germany, Nov. 1-3.  
**WAYLON JENNINGS** (RCA) Hot Springs, Ark., Oct. 27.  
**Oklahoma City Music Hall**, Okla. (28).  
**LOIS JOHNSON** (MCA) Athens, Ga., Nov. 1-3.  
**SAMMY KAYE** (Dele) Venus Delkato Restaurant, Swansea, Mass., Oct. 27.  
**ERIC JUSTIN KAZ** (Atlantic) Auditorium Theatre, Rochester, N.Y., Oct. 21.  
**Metro**, N.Y. (28-30).  
**STAN KENTON** (Phase 4 Stereo) insti-

tute of Arts, Detroit, Oct. 27.  
**Greenbrier Hotel Ballroom**, White Sulphur Springs, W. Va. (30).  
**ALBERT KING** (Stax) Flint, Mich., Oct. 14.  
**B.B. KING** (ABC/Dunhill) Malmö, Sweden, Oct. 26.  
**Helsinki**, Finland (27).  
**Umea**, Sweden (28).  
**Stockholm** (29).  
**Lausanne**, Switzerland, Nov. 1.  
**Zurich** (2).  
**ROBERT KLEIN** (Buddah) Biju, Philadelphia, Oct. 31-Nov. 3.  
**JOHN KLEMMER** (ABC) Hollywood Palladium, Los Angeles, Nov. 2.  
**GLADYS KNIGHT & THE PIPS** (Buddah) Music Hall, Boston, Nov. 2.  
**KRISTOFFERSON** (Epic) Municipal Auditorium, Lubbock, Texas, Oct. 19.  
**Exlor City Coliseum**, Odessa, Texas (19).  
**Civic Center**, El Paso, Texas (21).  
**Philharmonic Hall**, N.Y. (26).  
**SLEEPY LUBEE** (Plantation) Chester, Pa., Oct. 29-31.  
**Nov. 1-3.**  
**LONI LIEBERMAN** (Capitol) Biju, Philadelphia, Oct. 31-Nov. 3.  
**LITTLE HILTON** (Star) Seama, Ala., Oct. 19.  
**LOGGINS & MESSINA** (Columbia) Bay Front Center, St. Petersburg, Fla., Oct. 27.  
**Jacksonville**, Fla. (28).  
**LOOKING GLASS** (Epic) Barn, Sterling, Ill., Oct. 18.  
**Plantation Motor Inn**, Baltimore, Wisc. (22).  
**LOL WIDDS TAJANORAN** (RCA) Emme Auditorium, Miami, Ind., Oct. 30.

**LORETTA LYNN** (MCA) Memorial Auditorium, Atlanta, Ga., Oct. 27.  
**Elia Auditorium**, Augusta, Ga. (28).  
**Lynchburg**, Va., Nov. 1.  
**Memorial Auditorium**, Columbus, Ga. (29).  
**MAHAVISHU** (Columbia) Auditorium Theatre, Chicago, Oct. 27.  
**BANANA MAN** (Patterson) Warren, Ohio, Oct. 28.  
**BARRY MANLOW** (Dot) Nashville War Memorial, Nashville, Tenn., Oct. 27.  
**Elia Auditorium**, Memphis, Tenn. (2).  
**HERBIE MANN** (Atlantic) Granville, Ohio, Oct. 27.  
**MARK/ALMOND** (Columbia) Seminole Downs, Orlando, Fla., Oct. 27.  
**Bay Center**, St. Petersburg, Fla. (31).  
**DAVE MASON** (Blue Thumb) Williams-Town, Mass., Oct. 27.  
**MURIEL MATTHEW** (Polydor) National Arts Center, Ottawa, Canada, Oct. 28-30.  
**KIM MATTHEWS**, The Mosque, Richmond, Va., Oct. 28.  
**JOHN MAYALL** (Polydor) Academy of Music, N.Y., Oct. 27.  
**Binghamton**, N.Y. (28).  
**Municipal Auditorium**, Buffalo, Ga., Nov. 1.  
**Mid-Fla. Ent. Facility**, Biltmore, N.C. (29).  
**MARILYN MAYE** (Perception) Holiday Inn, Des Moines, Iowa, Oct. 29-Nov. 10.  
**ROGER MCALPIN** (Star) Starline, N.Y. (28).  
**COAST**, Tenn., Oct. 27.  
**ROGER MCGLINN** (Globe) Columbia, Ohio, Oct. 28.  
**Los Angeles**, Oct. 31-Nov. 3.  
**ELLEN MCILWANE** (Polydor) Smiling Dog, Cleveland, Ohio, Oct. 30-Nov. 4.  
**BETTE MIDLER** (Atlantic) Curtis Noble Hall, Tampa, Fla., Oct. 27.  
**War Memorial**, Nashville, Nov. 1.  
**Elia Auditorium**, Memphis (2).  
**ROGER MILLER** (Columbia) Columbus, Ohio, Oct. 27.  
**STEVE MILLER BAND** (Capitol), Charlotte, N.C., Oct. 27.  
**Constitution Hall**, Washington, D.C. (31).  
**Tower Theatre**, Philadelphia, Nov. 2.  
**THE MIRACLES** (Motown) Sheraton Hotel, Philadelphia, Oct. 27.  
**JAMES MONTGOMERY BAND** (Capricorn) Providence, R.I., Oct. 14.  
**Pulley**, N.Y. (18).  
**Glochester**, Mass. (17).  
**Durham**, N.H. (18).  
**New Paltz**, N.Y. (19).  
**Westboro**, Mass. (20).  
**Pottstown**, Pa. (21).  
**Milwaukee**, Wisc. (21).  
**MOODY BLUES** (London) Spectrum, Philadelphia, Oct. 27.  
**Nassau Coliseum**, N.Y. (28).  
**Chicago Stadium**, Chicago (30-31).  
**Ky Fair & Exposition Center**, Louisville, Nov. 1.  
**MOTT THE HOOPLE** (Columbia) Orpheum Theatre, Boston, Oct. 27.  
**Columbia Music Hall**, W. Hartford, Conn. (28).  
**Circle Theatre**, Indianapolis, Ind. (31).  
**RICHARD NADAR'S ROCK & ROLL REVIVAL** Veterans Memorial Auditorium, Des Moines, Iowa, Oct. 27.  
**JOHNNY NASH** (Epic) Milwaukee, Wisc., Oct. 14-15.  
**Houston**, Texas (16-18).  
**Philharmonic Hall**, N.Y. (2).  
**Collins**, Portland, Oregon, Nov. 1.  
**PETER NERO** (Columbia) Twitshell Auditorium, Spartanburg, N.C., Oct. 29.  
**Community Concert**, Florence, S.C. (30).  
**NEWBIRTH/NETELTERS** (RCA) Memorial Auditorium, Spartanburg, S.C., Oct. 14.  
**Convention Center**, Louisville, Ky. (16).  
**Public Auditorium**, Cleveland, Ohio (20).  
**Convention Center**, Indianapolis, Ind. (21).  
**Scope**, Norfolk, Va. (26).  
**Baltimore**, Md. (27).  
**Sylvia Mosque**, Pittsburgh, Pa. (28).  
**NEW RIDERS OF THE PURPLE SAGE** (Columbia) Music Hall, Houston, Texas, Nov. 1.  
**Laura Auditorium**, San Antonio, Texas (2).  
**WAYNE NEWTON** (RCA) Harrah's, Lake Tahoe, Nev., Oct. 25-26.  
**NEW YORK DOLLS** (Mercury) Stratford Hotel Ballroom, Bridgport, Conn., Oct. 20.  
**TOMMY OVERSTREET** (Dot) Independence, Kansas, Oct. 27.  
**FREDA PAYNE** (Epic) Harris Club, Lake Tahoe, Calif., Nov. 1-21.  
**STU PHILLIPS** (Capitol) Knights of Columbus Auditorium, Patchogue, N.Y., Oct. 26.  
**WILSON PICKETT** (RCA) Hilton, Las Vegas, Oct. 17-30.  
**CHARLEY PRIDE** (RCA) Knoxville, Tenn., Oct. 27.  
**RED, WHITE & BLUE** (GRASS) (Grass), Lafayette, Ind., Oct. 15-20.  
**Rolla**, Mo. (27).  
**JERRY NED** (RCA) Disneyworld, Orlando, Fla., Oct. 15.  
**Municipal Auditorium**, Ft. Worth, Texas (27).  
**Fairgrounds**, Oklahoma City, Okla. (28).  
**RETURN TO FOREVER** FEATURING CHICK COREA Philharmonic Hall, N.Y., Oct. 27.

(Continued on page 26)



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MCA2-4015

### Nat King Cole— From The Very Beginning

These are the King Cole Trio sides that set Nat on the path to fame in 1940-41; plus four tracks in which Nat, at the age of 19, played piano in a small band led by his brother Eddie in 1938—the latter never before released on LP. Here is Nat as an influential jazz pianist, as well as a soon-to-be famous belted singer (notably in "Sweet Lorraine").

MCA2-4020

### Black & Tan Fantasy Mercer Ellington And His Orchestra

The title tune, as well as "Mood Indigo" and 12 other tracks, all composed by Duke or Mercer Ellington, with a personnel that includes such heavies as CAT ANDERSON, HARRY CARNEY, BILLY STRAYHORN, CLARK TERRY and a dozen other noted Ellingtonians.

MCA-349

### George Russell And His Orchestra New York, N.Y. and Jazz In The Space Age

The brilliant arranger's two greatest albums are combined in this package. New York, N.Y. features narration by JON HENDRICKS. Heard in the course of the four sides are DAVID BAKER, PAUL BLEY, BOB BROOKMEYER, JOHN COLTRANE, BILL EVANS, ART FARMER, MITT HINTON, DON LAMOND, FRANK REHAK, PHIL WOODS, DAVID YOUNG and others.

MCA2-4017

### A Jazz Holiday with Benny Goodman And His Boys: Benny Goodman (Clarinet solo); Adrian Rollini And His Orchestra; Joe Venuti-Eddie Lang All Star Orchestra; Red Nichols And His Five Pennies.

Spanning the years 1928-34, often called the first Golden Age of Jazz, Benny Goodman is heard as leader on ten tracks (he was 18 when he recorded the title tune) and as sideman on 12 others, alongside BUD FRIEDMAN, MANNIE KLEIN, WINSTY MANONE, JIMMY McPARTLAND, GLENN MILLER, BEN POLLACK, JOE SULLIVAN, JACK TEAGARDEN, CHARLIE TEAGARDEN and GEORGE VAN ELS.





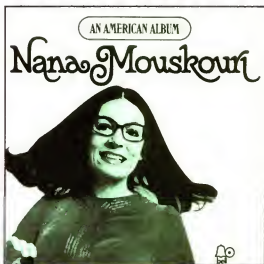
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# Talent Talent in Action

## DEODATO

*Santa Monica Civic Auditorium*  
Eunice Deodato, CTI artist, calls his traveling group the 2001 Space Orchestra, and the title seems an accurate prediction for one direction the pop music of the future will be taking. This is mind-boggling instrumental music, with all the technical and emotional steps out, transcending the boundaries of accepted jazz, rock and Latin playing.

The 2001 Orchestra beats the beat from two flashy conga drummers, a drummer and four horns who hit on percussion apparatus when they aren't blowing. Then there's the powerful bass, the brilliant guitar of John Trupia and Deodato himself on a keyboard track of electric piano, clavinet and synthesizer.

It's dancing music, it's fantasy sound-

tracks. Usually, the young group is almost aggressively funky, as if to locally divert themselves from the image of the burleson down jazzman. But when they all start drilling away as one of Deodato's characteristically multi-layered charts, it's like some kind of space machine gone berserk.

NAT FREEBLAND

## THE OSMONDS GEORGE KIRBY

*Casuar Palace, Las Vegas*

The boys from MGM are at their best. George is elaborate singing, the three no-talent dancing girls and movie picture gimmicks. What is left is pure talent wrapped up in a tremendous show that pleases everyone.

Donny has grown up and some new arrangements are needed to coincide with the

new vocal range. Jimmy, with the poise to match any of his brothers, comes close to stealing the show.

Both Donny and Jimmy with through the audience singing and kissing the ladies. Donny also does the ripside bit of axing the females vocally much to the delight of the teenage set.

The nightclub show had several high points, namely the 50's medley, complete with leather jackets, caps, dark glasses and Donny hanging away on a suspended monkey-bank piano. A new rock karate ballet segment drew the undivided attention of the SRO crowd and was of standing ovation quality.

Only sister Marie brings the show down. She is spotlighted in a two-song segment. She sings only slightly off key and proved by singing "Paper Roses" live that what makes

it a hit is the recording engineer. Wearing a pair of dangling rhinestone earrings the 15 year old totally desecrated "Maybe This Time" ... well, maybe next time.

Reggie Powell conducted the Nat Band-wynne Orchestra.

Opening the bill is the multi-talented George Kirby who in headline status

LAURA DENI

## TOM RUSH JOAN ARMATRADY

*My Father's Place, Roanoke, N.Y.*

Recent years have brought the role of singer-songwriter to such prominence that the fine and vital craft of interpretation has been sustained by a mere handful of artists. Tom Rush has been one of the most distinctive, with his performances and more recent Columbia albums reflecting an increasingly

introspective, often dependent stance that summarizes much of the disillusionment experienced in the late '60's by Rush's audience.

It's late spring, however, Rush has been working alone, having dismantled his band to return to the mobility and intensity of the solo act. One writing session which has been modest in output but often striking in quality, has apparently been halted for the moment for a new performing act that incorporates Rush's earlier variety and pacing from his Prestige and Elektra days with some of the more recent material.

The result clearly places Rush in a strong position. His guitar work has heightened considerably since leaving his band, his harmonies and delicate slide effects showcased in "Pamela Limited," the Bukka White, clawhammer blues song, from his early '60's. Elsewhere, Rush draws from folk, country and traditional folk as well as contemporary writers, many of whom he first brought to national attention. He hasn't lost any of his power, and the new sense of emotional balance and consistent relaxed humor provide him with sufficient presence to mesmerize those normally raucous crowds as are seen in this Long Island club.

Opening for Rush was A&M's Joan Armatrading, a composer of considerable merit. Ms. Armatrading's rich voice is best displayed on her more intense and personable work, while her more rocking efforts seem incomplete supported only by her piano or guitar. Still, her material, written with lyricist Pam Newton, shows warmth and fire, and will be heard more from her.

SAM SUTHERLAND

## CHEECH & CHONG CAMELOT DANCERS

*The Roxy, Los Angeles*

For a reviewer who had passed up the last few local appearances of Cheech & Chong because their act seemed to change so little, their Roxy stand was a revelation. Though most of the current material is still from their albums, it has been inventively transmuted for maximum stage effectiveness.

The boys could now move accurately be described as a comedy theater show rather than a stand-up comedy act. Each of their bizarre counter-cultural characters comes in costume, with one of the pair holding the stage while the other darts behind the curtains to change. The better known roles are expanding and taking on new dimensions to fit the act. Blind Melon Chino, funnier than ever, rumbles on about "de Blon" or he introduces that young whippersnapper, Tyrone Shortcakes, to sing his "Basketball Jones" hit.

There can no longer be any doubt that Cheech & Chong deserve their position as kings of counter-cultural comedy.

The Camelot Dancers, a startlingly continued, high voltage acrobatic line up who made their mark on "So! Soul Train" may well be the perfect rock opening act. Their steps and antics are mind-boggling and they could well be the wave of the future as freestyle dancing seems to be making a comeback.

NAT FREEBLAND

## LAINIE KAZAN

*The Empire Room, Waldorf-Astoria, New York*

Lainie Kazan has always had the winning attributes: good looks, movie charisma and an unshakable spirit. Yet, her career road has not been the smoothest, detoured perhaps by a wrong label, being in the wrong place at the wrong time, a flight into films and an abortive appearance (much publicized) on the Broadway stage.

Now she is embarking on a new but much traveled course with a new bright label (Sanburt Records) which promises to put the whole thing together for her and to catapult her towards disk stardom. Should her opening night performance at the Waldorf-Astoria Hotel be an indication of things to come, the singer may very well be on her way to achieving substantial stardom recognition which has eluded her in previous attempts.

In performance she relies much on her physical endowments, using them not in a vulgar sense (although a lot of eye contact) but more in the sense of the Earth Mother—natural and devoid of evil and altogether all-embracing with warmth. The voice itself can belt and soothe, registering with a funky, sultry magnetism or with a dash of bittersweet humor as necessary. Songs of note she sang were "Natural Woman," "Jacquie Bree," "Until It's Time for You to Go," "Bridge Over Troubled Water," "Feeling Good," and "Killing Me Softly," which all show some of the variety of repertoire in her performance.

Sanburt also promises strong promotional support for Miss Kazan's album which will contain "strong new tunes."

BOR SORIEL



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Boulder, CO—October 7  
Rapid City (Spear Fish) SD—October 8  
Billings, MT—October 9  
Calgary, Canada—October 11, 12  
Edmonton, Ontario—October 13, 14  
 Fargo, ND—October 17, 18  
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# Radio-TV Programming

## RECORD BREAKER:

### Bob West Melding Breaking MOR Hits With Color-Coded 200-Master List to Excite WJW-AM Interest

**EDITOR'S NOTE:** This is the start of a series that will pay tribute to the radio stations of America who have the foresight and the skill to know that the public demands new music... and the desire to put excitement-creative programming—back into radio.

CLEVELAND—Most radio stations today "play it safe, but if you're going to shine in radio, you've got to be fresh, creative and exciting," believes program director Bob West. His station is WJW-AM, which is breaking records right and left.

In the past year, since coming to the MOR station, West has built a smooth and consistent on-air sound. The station is still fourth and fifth in the market, but this is a lot better than it used to be before his arrival.

Still, fourth and fifth "is not good enough, honestly. But we're steadily growing and I think we're going to get much higher."

A lot of the credit, he felt, must go "to the good people we've got on the air here—Ed Fisher who even plays piano on the air and sings... he's a real entertainer whose show holds up extremely well with listeners even after all these years. Fisher does the morning show. Then Carl Reese does 10 a.m.-1 p.m., followed by Ted Lux until 4 p.m. and Ron Owens 4-8 p.m. with a show that combines music and talk. Dave Hawthorne does jazz after that, followed by Ron McArthur in the all-night show."

**Inspired by Randle**  
"But I've got to admit that I learned a lot from Bill Randle, who used to be an air personality—even a

god—in this market. I worked with Bill back on WERE-AM. He knew the excitement that existed in new music... in discovering new records."

Thus, the WJW-AM playlist is increasingly reflecting the public wish in music. Because WJW-AM is breaking hits and featuring exclusives (new releases) long before other stations in the market have the courage or foresight to play them.

For instance, WJW-AM played first "My Love" by James Last, Vic Damone's "Beautiful Land," Alec Wishart's "New Zealand" and "Swing Appenzel" from the Bavarian Sound Orchestra. Some of them haven't been hits yet elsewhere, but they probably will. In any case, they were enormously successful in Cleveland... or will be because of the faith that the station has in the music it plays. And those were the exclusives for one month!

The MOR-formatted station, one of the giants in the Sister Broadcasting chain, is on the lookout for other fresh, exciting, and new records. It doesn't wait for the hits to happen. It wants to make hits.

West said that he set out to give new records exposure from the moment he came to the station, but only in the past three months or so has really begun a drive to expose new product.

"The Top 40 stations in this market are not waiting for us. I've had five distributors in this town say that no Top 40 station in this area will play a record until we play it first."

"True, there's a heavy accent on oldies in this town at the moment." And he basically felt this was sort of cop-out radio.

"We're the softest AM sound in town, but we decided to play new releases anyway... good material, even if it's not necessarily a hit. And it's working. I know that a month of

(Continued on page 32)

## Oatune to Rock For WBW-FM

TOPEKA, Kan.—WBW-FM here has switched format to a blend of progressive and Top 40, according to program director Dave Polson. The 100,000-watt stereo signal reaches all of Topeka. Lawrence with its University of Kansas, Manhattan with its Kansas State University, Emporia with its college and Kansas State Teachers College—an estimated audience of more than 450,000.

For the past 10 years, the station had featured a country music format. Thus Polson is striving to build up a progressive library as fast as possible and admits that he needs the help of the record industry: he's been writing them letters for albums just as fast as he can.

**Many LP Cuts**  
The station is playing a ratio of two singles to one album cut and features the new "Something Fine" jingle package created by Jodi Lyons of Dallas.

The lineup now includes Polson 7-noon, music director Mick Dolan noon-6 p.m., Jerry Walker 6-midnight, Perry Chester and Richard Baker help out on weekends. Plans are to go to a 24-hour broadcasting schedule in the near future.



CELEBRATING THEIR new acquisition of Together of Nashville Inc. are the staff and family of Universal Media, Fort Lauderdale, Fla. From left: Lee Cash, Fred Still, Lewis Cuglietto, Lois Davidson, Paul Gannotta, Sonia King, Wayne and Carol DeRoss, Mike (sitting) and Lois Ann Alger, and Collette Neuberger. The syndication firm now has the rights to the 37-hour documentary "History of Country Music."

## Universal Media Adds Potent Country Segment

FORT LAUDERDALE, Fla.—Universal Media Inc. here has purchased the firm of Together of Nashville Inc. and its documentary, "The History of Country Music," plus other attributes, according to Universal Media president Mike Alger.

Alger called the move one of expansion. "In view of the rapidly growing acceptance of country music in the south Florida area, as may be evidenced by the popularity of local radio stations programming country music exclusively and the standing-room-only status of country shows in the area, UMI thought it ideal to consolidate all products and services under one roof."

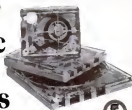
This includes the 37-hour "History of Country Music" documentary which traces country music from 1922 to date and includes more than 800 historic songs. "The History of Country Music" 2-LP record set for sale to listeners by country stations: "The Country Music Hall of Fame Library" of 720 songs by original artists, catalogued and cross indexed; and "The Nashville Reporter," a series of 15 one-minute shows per week with news of the country music scene narrated by Lee Cash.

(Continued on page 31)



GENERAL MANAGER JAMES A. Arthur of WBW-FM and WKRM-FM, Washington, honors CHARLEY PRIDE, RCA Records artist, with a party prior to his appearance recently at the Merriweather Post Pavilion. Pride, center, won the station's favorite artist contest. At right is Connie B. Gay, founding father of the Country Music Association and a former Washington radio station owner.

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## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Floyd Thackrey has returned from Australia where he'd been the last year and a half working at such stations as 6PR in Perth and 4BC in Brisbane. You probably never heard of Thackrey in the U.S. when he programmed KRUX-AM in Phoenix, he was known as Jack Daniels, which is sort of a real tasteful name for an air personality, right? In any case, he's now working for Ted Randal Enterprises, Los Angeles, replacing the departed Mike Kavabo. ... Charlie Whitaker, wherever you are in Dallas, call John Murphy at CHML-AM in Hamilton, Ont.—

416-549-2411. ... John Gorman has been promoted from music director to program director of WMMS-FM, Cleveland; he'll continue to handle the music duties, too.

Don Imus, morning air personality at WNBC-AM in New York, finally got his cubs back on the recent Robert W. Morgan capers. Morgan flew into New York to do a "Monitor" show for NBC network. Imus said he would have somebody meet Morgan at the airport. He hired a special chauffeur for the occasion—and a

garbage truck from the Allied Sanitation Corp. of Queens. Said he had to pay cash, because, after all, who can trust a disk jockey? The driver wore a uniform from the costume department of NBC-TV and a sign in the truck said: "Welcome to Gotham. Signed, Garbagemouth."

Sammy Klayman has departed KLAC-AM, Los Angeles, to join KGIL-AM, Los Angeles. KGIL-AM is an MOR station. KLAC-AM is country. KLAC-FM moved Art Nelson from 7-midnight to noon-3 p.m. and brought weekend man Chuck Sullivan into the late evening slot. ... J. Leonard Reinisch, president of Cox Broadcasting, has been named Pulse's Man of the Year. ... One thing I sort of dig reading each week is Straight From the Horse's Mouth, a monthly publication from Jewel Records. You might get on the mailing list by writing Eve Adams Jewel Records, 728 Texas, Shreveport, La.

George Burns, program consultant, has moved his office to Los Angeles. The phone is now 213-654-6413 and his address is 3054 Dona Marta Drive, Studio City, California 91606. Good man to see about a job from time to time. ... Gary Dixon, WLAM-AM, Lewiston, Me., is looking for production jobs; will also do a stint on the air. Call him at 207-784-5401. ... Sandy Orkin, president of the Chicago Radio Syndicate, reports that "The Fame Game" has been sold in 60 markets. It's a syndicated radio contest and this is the same firm that brought you the Chickenman series. Call Sandy at 312-664-5236.

Just read an excellent and long air  
(Continued on page 32)

## KSAN-FM Begins New Talent Hunt

SAN FRANCISCO—KSAN-FM, one of the leading progressive stations in the nation, has launched a talent search. The station, just recently sent notices out to all local recording studios and small nightclubs that new act can get a chance for glory on "Norman's Bigtime Bandstand" each Tuesday at 3 p.m. "And, if you make the finals, to be heard in 'Best of Norman's Bigtime Bandstand'—a special to be broadcast in the fall."

Groups or artists must submit their performance on a 15-minute tape (stereo) at 7 1/2 ips to the station.

Local promotion executives and talent scouts will be alerted to tune in the fall special, KSAN-FM says in the poster. "So don't miss this rare opportunity to Make the Big Time."

Grand prize is a spot (at scale) on one of Bill Graham's shows.

## Country Segment

• Continued on page 30

UM1 was formed in 1970 by Alger, a 15-year broadcast veteran. The staff includes general manager Fred Still, production manager Lee Cohn and a special sales manager Wayne DeRoss.



PRESENTING WMMR-FM's Carol Miller with a giant toy electric light bulb are two members of the Electric Light Orchestra, group on United Artists Records. Group was performing in Philadelphia and visited the progressive station. From left: Jeff Lynne of the group; Ms. Miller, WMMR-FM air personality; Bev Bayan of the group; and Ed Skiaky, WMMR-FM air personality.



A HUGE TURNOUT of staff members of radio station KLAC-AM, Los Angeles, turned out recently to welcome Loretta Lynn, RCA Records artist, to the city. From left: John McDams, Chuck Sullivan, KLAC-AM general manager Bill Ward, Sammy Jackson, Miss Lynn, Larry Scott, KLAC-AM program director Hal Smith, and KLAC-AM music director Carson Schieber. Ms. Lynn was in town to tape a segment on "The Dean Martin Comedy Hour" TV show.



STAX RECORDS engineer Henry Bush, left, Don Young, Columbia quadraphonic engineer, center, and Al Lawrence, manager, quadraphonic air for Columbia Records, right, put the finishing touches on the mixing of the first quadraphonic LP releases on Stax. Utilizing the matrix system, the upcoming releases include product by Isaac Hayes and the Staple Singers. Mixing work was done at Columbia recording studios in New York.

OCTOBER 20, 1973, BILLBOARD



BUDDAH RECORDS artists GLADYS KNIGHT & the Pips and Curtis Mayfield visit KGFJ-AM, Los Angeles soul station that is currently the No. 2 influence on singles sales in the city. From left, top: Buddah group vice president Cecil Holmen; Gerald Knight of the Pips, KGFJ-AM program director Roland Bynum; William Guest of the Pips, and KGFJ-AM music director Lucky Pierre. Bottom: Curtis Mayfield, Curtin Records artist, Gladys Knight, and Ed Patterson, right, of the Pips.

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## Vox Jox

• Continued from page 31

tie on Jim Casey, morning drive personality at WPRR-AM, Palm Beach, Fla. ... Tom Roberts, now at WINR-AM, Vestal, N.Y., writes that he really dug the raps with Ron Jacobs. "The man has insight and I hope it works out; he could be one of the ones to help spark life to the industry." Lineup at WINR-AM includes morning man and program director Fred Merrin, Dave Freeman in midday, Steve Cook in afternoon drive, Larry Edwards with progressive at night, and Roberts on late weeknights. Weekends are handled by Mike Jackson, Alex Jay, and Ellen London. ... Howard S. Kester, general manager of KYA-AM, San Francisco, writes that Chris Kane re-

signed on him and he's now looking for a successful major or medium market program director. "There are 63 stations putting a signal into San Francisco; 37 had sufficient numbers to make the July/Aug. ARB; 19 of those were FM stations. KYA-AM offers a real challenge against a well-programmed competitor—KFOG-AM." Okay, will the first 1,000 applicants form a line to the right of Sacramento.

Lineup at WWDC-AM, Washington, now includes Johnny Holliday, Dick Hemby, the Joy Boys (Ed Walker and Willard Scott), Shelby Whitfield and Fred Fluke with talk shows. Hemby had been doing weekend; he replaces Fred Knight, who will be involved in special production for both WWDC-AM-FM. ... Art Paltan on KDKA-AM, Pittsburgh, is now doing thematic shows 10 a.m.-2 p.m.—one day on women, another day on pop music with religious connotations, etc. ... Jesse Gazarapport, director of COPSA, P. Mer 1145 PTE, Deshp. 112, Monterey, N.L. Mexico, would like to get in touch with a U.S. singles firm. Jim West, Dennis Meeks, or Jim Long will be calling upon you, sir.

The right playlist is of real concern to most record companies. Russ Reagan, president of 20th Century Records, Los Angeles, feels that the only way to beat the right playlist today is to develop "tors." "Because radio stations are more inclined to play the stars, not the established artists, but the Carpenters, the Paul

Simons. If a Carpenters record comes out, it's 90 percent programmed the first week and the rest of the stations probably failed to add it that week because they didn't have room on their playlist. If a Paul McCartney record comes out, it's programmed. So, it's up to the record industry to build stars. Unfortunately, building a star isn't exactly that easy."

Dave Solomon reports in from WWDB-FM, Philadelphia, where the lineup now has Alan Michaels 6-10 a.m., Bob Corse until 3 p.m., program director Dick Mark 3-4 p.m., Dave Roberts 6-10 p.m., Solomon 10-midnight; and J. Peter Volken midnight-6 a.m. Solomon had been at WBUK-AM as program director. Says WBUK-AM has dropped all jazz for strictly MOR. WWDB-FM is a jazz station. ... WHAP-AM in Hopewell, Va., is using a 50-50 oldie-current record format and it's working pretty well, according to John Harper. Lineup includes Tom O'Shea, Bill Bevin, David Banks, John Sid, Ron Waters, and Harper. O'Shea is program director and Bevin is music director.

Mike Lana is the new manager and program director of WKHH-AM, Holly Hill, S.C. J. Scott Foster is the new music director of the Top 40 station and they need records desperately; assures airplay. ... Tim Webb has joined WDAE-FM, Tampa, Fla., in the 6-midnight slot. He'd been with WLCY-AM in Tampa. City taylor from WYND-AM in Sarasota, Fla., is now doing weekends on WDAE-FM. Rob Snowden is assistant program director of the station. I notice that there are more and more FM stations are now acquiring solid air personalities at good money (often, anyway). Think the trend is more and more to FM among Top 40 air personalities and the trend will be even more evident in the next two years.

Suburban radio can be a money-maker. WVOX-AM has moved into new plush quarters in New Rochelle, N.Y. Station sits there within the signals of all those New York stations and still does well. ... Evan Hasing has departed KVIC-AM in San Luis Obispo, Calif., to join KRLA-AM in Los Angeles as one of the automated personalities; if you can call them that.

Charlie Vasek's now at KITY-FM, San Antonio, writes: "Every now and then, I read another re-statement of how Bruce Earle was ousted from Mexican rock station XEROX-AM at gunpoint. What is this? Surely no one seriously believes this story? Yet, I keep hearing about it. I have been told this account probably a dozen times from as many sources. Question is, where does this fantasy come from? As the program director who took XELO-AM to new call letters and the 34

(Continued on page 34)



PROGRAM DIRECTOR BIGGIE Nevins, KFI-AM in Los Angeles, tries to "supervise" an interview session by the 5th Dimension on the station. Back row, from left: La Monte McLemore, Nevins, Florida La Rue Gordon, and Ron Townsend. Front left is Billy Davis Jr. and at right is Marilyn McCoo.

## West to Excite Interest

• Continued from page 30

ter we start playing an album cut, we hear it on other radio stations in town. "Love Me Like a Rock," for example. We went immediately on that cut, forgetting the single that was out originally from the album. Now everyone is into "Love Me Like a Rock." As for the Damone record, we got him on the phone. ... he was in Toronto. ... and let him introduce it on the air over WJW-AM from the acetate. ... it was two months later before anyone had the record."

Color-Coded List  
WJW-AM has a master list of 150 to 200 album cuts, depending on how music is flowing during the month. From this list, the air personalities pick what they want. But they also play from a color-coding system. The red marked records are the hot records or records which will be his "we feel." Some records get this kind of "red" treatment from the first such as "Venus" by Christopher Paul. Four of these are played an hour.

Then there's a gold list (oldies) and four of these are played an hour. They date from the 50's to records that were on the WJW-AM red list only two weeks ago. No oldies is repeated during a period of several weeks.

The records from a blue list are also played an hour. These are records where the song or the artist is well-known, although the material may not necessarily be a hit.

"So, we have a controlled list, but with pretty wide freedom so that the air personality can create his own show. What they play the most, based on phone requests, we compile into a top 20 list. ... these, you might say, are our internal hits, but we believe that's what the public wants to hear—our public, our listening audience."

WJW-AM, in order to create a fresh sound, also digs into music from abroad.

"When music is as soft as it is now, harking back to the 50's when music was hard, the only thing you can do is find new music, even if you have to drag it out, because all of the other radio stations in town are playing basically the same music. ... meaning soft music."

"So, we offer U.S. premieres on international records. Every month or so, we feature a foreign record. Right now, we're playing 'Grandad's Piano' from New Zealand. It's now on our red list. Some of these records have made our top 20 list for a week or so."

"In any case, this new music, whether from the U.S. or abroad, marks us with the listeners as a separate station. The other stations in this market all sound alike."

"But we, again, feature our music. We get excited about it, because it's our product. If it's not worth getting excited about, it's not worth playing."

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## Soul & Top 40 Split For Vineland FM-er

VINELAND, N.J.—WDVL-FM has switched to a Top 40 format in the day and soul at night. W.DVL-AM remains with a Spanish format. Lineup at the station includes Bob Alla, station manager; Vic Davis, program director; Mike Brady, music director; and air personalities Jack Moore, Bob Huntsberger, Jack Wehr, Pip Plencendo, and John R.

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# Jukebox Programming

## Seeburg One-Stop Expansion; Odie Boom Adds to Volume

By SARA LANE

MIAMI—The odie boom sweeping the country is creating new openings for jukebox operators and one-stop sales, said Paul Yoss, manager, Seeburg-South Atlantic Dist. Co. here, who announced that the firm now has 10 outlets with more planned. All cater to the jukebox singles market.

Within a year, Seeburg opened branches in Boston, Columbus, O., Denver, and Kansas City, Mo. One will open this week in Baltimore. Others are in Jacksonville, Fla., Raleigh, N.C., Atlanta and here. The firm started operations in 1967.

"I think we can attribute much of the success of our one-stop operation to the fact that we are directly aimed at the needs of box owners," Yoss said. "We are a complete one-stop, not a limited one-stop, meaning we are not limited to the Top 50 or 100 or to oldies or any other particular type of music. We stock thousands of records including many, many that don't show up on the charts, yet make money for the location owner. We are specialized and we aren't looking for any retail stores. We basically cater to jukebox operators."

By having an extensive stock, South Atlantic stores eliminate the costly element of time and are able to make more money for the programmer who has a series of bosses he must please, he claimed.

### Oldies

Yoss reports that oldies have become one of the largest money-makers for the one-stop and for the location.

"It's almost unbelievable," he continued. "This nostalgia kick has swept the entire country. I'm getting requests for oldies as old as 30 years."

Yoss feels that much of the odie trend has to do with music identification of today's adult. The average teenager fifteen years ago

couldn't go into locations to hear the popular tunes of the day and had to rely on radio. Now, 15 or 20 years later, the customer finds the same tunes on jukeboxes and he immediately can identify with them, whereas some of today's contemporary music may be slightly—or totally—incomprehensible to him.

"There are plenty of new releases out," Yoss said. "In fact the market is flooded with new releases—more than you can count in a week. But right now, I don't find any particular

trend in music catching on with the public except the oldies."

Part of South Atlantic's success is due, too, Yoss claimed, to the personalized services offered. Each programmer is given a personalized request box (with his name on it). Each day the box is checked for requests made by the customer. In the rare cases when a record is out-of-stock, it is ordered from one of the other one-stops and when received is put into the routeman's own box and

(Continued on page 24)

## Christmas Premium Album Boom Seen as Answer to Jukebox Lag

Continued from page 3

it early enough, because distributors and one-stops are often reluctant to stock holiday product in depth. Pandolfi Frank Muhl, Phonogram and head of the National Association of Country Sales & Promotion Executives, promised to write letters to labels urging more product and better distribution for jukebox programmers.

Other representatives of the 22 labels which had people at the Conference, promised to cooperate. Many label product managers, however, are weary of Christmas singles (and albums too) coming back in January. "With virtual unlimited return privilege, the rackjobbers lay the product into stores," said one premium expert. "No one wants

to run out. Then it all floods back."

Jukebox programmers, he conceded, return almost no Christmas products, but are penalized by the spathy stemming from retail operations. Also, more labels are recognizing that the premium field is the best vehicle anyway.

However, Lefler said eventually there will be no new product unless songwriters, producers and artists are encouraged. He sees this encouragement coming from premium packages. For its "Christmas America" package being promoted by Firestone, Capitol had the opening and closing medley specially produced, evidence believers Lefler, that premium people will start going to creative departments seeking new material.

Many mass merchandiser chains such as Goodyear and Firestone have found the Christmas premium album a tremendous traffic builder. The Firestone package will sell at \$1 and over 1,300 stores have already been shipped the LP.

TV promotion items such as K-tel International and Ronco Telpodcasts have had great success too with Christmas packages. Both showed new items for this fall. Capitol, Columbia and RCA are all involved in Christmas premium packages.

## Coin Machine Worlo

WASH. ASSN ORGANIZED

YAKIMA, Wash.—The newly-formed Washington State Coin Machine Operators Association scheduled a meeting last weekend to plan its next moves and nominate more officers. Al Marsh, Hart Novelty, Bellingham, Wash., pointed out that neighboring state operators in Oregon and Montana helped put the organization together.

Officers: Jim Hart, vice president; Bud Miller, secretary-treasurer; directors Willy Schroeder, Don Anderson, Mike Donville, Ken Johnson, Trip Triplett, Orville Caldwell, Don Fodfish and Keith Holmbeck.

Marsh also lauded the help of Tom Skillingford of Seattle Record One-Stop, Buzz Heyer of Northwest Sales and Dick Benjamin of Music Vend Unit. KEN FITZGERALD

## Shall-Hole Single Proposal Basted

LAKE OZARK, Mo.—Jukebox operators and programmers here at the Missouri Coin Machine Council meeting expressed severe doubt about the proposed small-hole 45 now being considered as part of the wide-quality efforts underway to improve quality. They heard a full review from Earl Paige, jukebox programming editor, Billboard.

Yet another problem with records was reported by Jack Sully, Rock-Ola rep from Bird Music Co., Manhattan, Kan. He said paint from the

paper label piles up in grooves and causes problems. Operators over wide areas have complained of the paper label peeling, a problem which is being studied along with many other aspects.

Several operators here as well as Leroy Davidson, veteran one-stopper, remembered earlier efforts to have small-hole disks. Paige explained that the rackjobbers are urging a small-hole 45 as a way to possibly boost store sales. Home photograph engineers are also optimistic about a small-hole as a way to eliminate the spindle problem and add stability to the disk.

Jukebox people though are very negative on the subject of the small-hole.

## Mo. Pushes NMOA Disk Award Bid

LAKE OZARK, Mo.—The Missouri Coin Machine Council has as a regular feature of its six meetings a year a record review session where new releases come under discussion. One-stop supply title strips and samples. The meeting here recently thought found the group urging members to vote on the Music Operators of America jukebox awards nomination as an extension of the focus on programming the association is involved in.

Art Hunolt, president, went over the dozen nominations (Billboard, Oct. 13) in detail and various members gave their experience with the records.

NMOA, preparing for its 25th anniversary convention at the Conrad Hilton in Chicago, this year asked operators and programmers to nominate potential titles and then vote on the five best money-makers. Awards will be presented Nov. 11.

### STORE SPOTS

LAKE OZARK, Mo.—Eldon, Mo. operator Gene Gensert told the Missouri jukebox association how he has put jukeboxes and games into towns with no more population than 20 people. He said stores can be rented for \$20-\$30 monthly and part-time help can overcome the operations. He reported income as high as \$300 a month. In the tiny town of Montreal, Mo. (pop. 20) the jukebox and pool tables are the only recreation farmers there have, Gensert told the group. In Stoutland, Mo., a young man who works at a fast foodery opens the recreation center at 7 a.m. and the town's marshal loaf in the place during the day. A filling station manager nearby wishes the store too and makes change for youngsters playing the jukebox, pool tables and pinballs. Stoutland has 200 residents.

## Bow Hit Prediction Study

By EDWARD MORRIS

CHARLESTON, W. Va.—Call it "1984," but expect to be hearing about it by 1974. That's the promise made by Dr. Robert James Bowdard, associate professor of marketing at the University of Florida, who is launching a study to see if musical tastes can be predicted and catered to by songwriters.

Speaking to the West Virginia Music and Vending Association's 19th annual convention here, Dr. Bowdard said he believed the nation's musical preferences can be predicted six months to a year in advance of their actual occurrence. Once this happens, record companies can engage composers to prepare for the coming shift in tastes by having psychologically pre-sold "hit" records ready for distribution.

Coming from a less-talented spokesman, such a fore-

cast would seem fanciful. But Dr. Bowdard is a veteran in the areas of statistics and motivational analysis. His study of Baby, done at the company's request to update its image and increase its profits, is viewed as a classic in the field of vending machine economics.

Using both his graduate and undergraduate economics students, Dr. Bowdard fused together a winning combination of imagination and research to tell Baby things about itself that it never even suspected—including the fact that in an attempt to maintain a discreetly low profile, Baby had become too self-effacing to use advertising effectively.

Dr. Bowdard told Billboard that he already has committed from "a major record company" to provide resources for conducting the study.

## Jukebox Meetings

- Oct. 18-21—NAMA vending convention, McCormack Place, Chicago
- Nov. 5-11—MOA 25th anniversary convention, Conrad Hilton, Chicago
- Dec. 2—Mo. Coin Machine Council, Community Lakes (Red Wolf Lounge), Moberly, Mo. 5 p.m.
- Dec. 15-17—Mo. Jukebox Assn. of S. B. East Box 68, Moberly, Mo.
- Feb. 22—Music Operators of Mo., five state hotel (not named), Springfield
- May 17—Mo. Coin Machine Council, Shawnee Country Club, Shawnee, Mo.
- July 20—Mo. Coin Machine Council, Oregon Hot Springs

## Pins in Stores

(Story in General News)



JUKEBOX programming editor Carl Paige of Billboard reviewed the many efforts underway to improve the quality of singles at the recent Illinois Coin Machine Operators Assn.

meeting. Others from left, Wis. Music Merchants association members Red Jacobson, Irvin Beck and Jim Stansfield (latter president of the Wis. group); Chicago operator John Strong; outgoing Ill. president Charles Mark receiving plaque from



Bud Hashman (right); Harlan Wingrave, president, Music Operators of America. As the one photo indicates, the group met at the Playboy Club Hotel.



## What's Playing?

*A weekly survey of recent purchases and current and oldie selections getting top play.*

## CHICAGO: SOUL PURCHASES

McGowan Bros. Music Co.  
460 E. 61st St. 60637  
(312) 667-3141

"Cheaper to Keep Her," Johnny Taylor.  
Stax 0176

"Here I Am (Come and Take Me)"  
"There It Is," Tyrone Davis, Dakar 4523

"Dirty Of Man," Three Degrees, Phil. Int'l.  
3534

"If You Want Me to Stay"  
"Your Man & Your Best Friend," Denise  
LaSalle, Westbound 219

#### GARY, IND.: "HOT 100" PURCHASES

Mary Ann Chisholm  
James Vending Co.  
4799 Riverchase St. #4608  
(319) 887-7434

"I Got a Name": Jim Croce, ABC 11389  
"We May Never Find This Way Again."  
Seals & Crofts, WB 7740

"Paper Roses"  
"You're a Very Special Part of Me." Diana  
Ross & Marvin Gaye, Motown  
1280

"Yes We Can Can"  
"Jesse," Roberta Flack, Atlantic 2982  
"Raised on Rock," Elvis Presley, RCA 0081  
Soul

"The Love I Lost (part I)"  
"Ecstasy"  
"In the Rain," Arthur Prysock, Old Town  
100

"Midnight Train to Georgia."

## GREENSBORO, N.C. (WISN 12.3)

**GREENSBORO, N.C.: "HOT 100" PURCHASES**

Fred Ayers Music Co.  
946 S. Chappam 17483  
(919) 272-6600

"Knockin' on Heaven's Door"  
"Ramblin' Man"  
"Basketball Jones"  
"Jesus," Roberta Flack, Atlantic 2982  
"Freedom for the Stallion," Grady Tate,  
Janus 223  
"The Love I Lost (Part 1)," Harold Melvin  
the Blue Notes, Phil. Int. 3533  
"You're the Best Thing That Ever  
Happened to Me," Ray Price,  
Columbia 45889  
"Cheaper to Keep Her," Johnny Taylor,  
Star 0176  
"Life Ain't Easy," Dr. Hook & the Medicine  
Show, Columbia 45925

## JACKSON, MISS.: "HOT 100"

**PURCHASES**



Marilyn Burkart  
Elite Vending Co., Inc.  
112 N. Mill St., #9201  
(601) 353-2445



Oldies  
"Loving Arms." Dobie Gray  
"My Love." Paul McCartney

### LAKE OZARK, MO.: REVIEW

Art Hahak (president)  
Ms. Gale Machine  
Council Meeting

"Marie/Sentimental Journey." Boon  
Randolph, Monument 8588

"Top of the World." Carpenters. A&M 1468

"If You Don't Get It." Fred Wesley & the  
JB's. People 627

"Woman from Tokyo." Deep Purple. WB  
7737

"Kick It Again." Peggy Sue. MCA 40125

"Second Cup of Coffee." George Hamilton  
IV. RCA 0084

"Buttern' up Biscuit." Buzz Martin.

**SIOUX FALLS, S.D.: "HOT 100"  
& COUNTRY PURCHASES**



**Mr. Hinsford**  
**Pete Townshend (programmer)**  
**Harold Vending**  
 401 S. Main Street #102  
 06639-3364-01

"Top of the World," Carpenters, A&M 1468  
 "Heartbeat It's a Lovebeat"  
 "Paper Roses"

Country  
 "The Most Beautiful Girl," Charlie Rich,  
 Epic 11040  
 "Country Sunshine," Dottie West, RCA  
 0072  
 "Little Girl Gone," Donna Fargo, Dot

**STERLING, ILL.: "HOT 100"  
& COUNTRY PURCHASES**

George Winkler  
Glen Whinnery (programmer)  
Blackhawk Music Co.  
1611 E. 4th St.  
(815) 636-6092

"Heartbeat It's a Lovebeat"  
"Paper Roses"  
"A-E-I-O-U"  
"Keep on Truckin'"  
"We May Never Pass This Way Again"  
Seals & Crofts, WB 7740  
"I'm Falling in Love with You," Diana Ross  
& Marvin Gaye, Motown 1280  
Country  
"Neon Playboy," Red Steagall, Capitol 3724  
"If You Can't Feel It (It Ain't There),"  
Freddie Harb, Capitol

ST. PAUL, MINN.: "HOT 100"  
PURCHASES

**Dave Elchinger**  
Northern Colo. Machlax Co.  
1481 Marshall Ave. 55118  
181 21 646-8486

"Life Ain't Easy," Dr. Hook & the Medicine  
Show," Columbia 45925  
"The Most Beautiful Girl," Charlie Rich.  
Epic 11040  
"Woman from Tokyo," Deep Purple.  
Warner Brothers 3672  
"Just You & Me," Chicago. Columbia 45933  
"Space Race," Billy Preston, A&M 1463

**TOM'S RIVER, N.J.: "HOT 100" PURCHASES**

Anthony Scobie  
Barbara Karker (programmer)  
S&S Amusement  
1201 Lakewood Rd. 08753  
(201) 349-0006

"I Got a Name." Jim Croce. ABC 11389  
"Let Me In." Osmonds. Kool 14617  
"Top of the World." Carpenters. A&M 1468  
"Friends." Bette Midler. Atlantic 2960  
"Photograph." Ringo Starr. Apple 1865  
"Hearbeat It's a Lovebeat"  
"Outlaw Man." Eagles. Asylum 11025  
"Such a Night." Dr. John. Atco 6937  
"Hey Girl (I Like Your Style)."  
Temptations. Gordy 2131  
"Jesse." Roberta Flack. Atlantic 7982  
"Hurt So Good." Millie Jackson. Spring  
139  
"Ecstasy." Ohio Players. Westbound 216

## WICHITA: COUNTRY PURCHASES

Byron Waggoner  
United Distributors Inc.  
420 S. Seneca 67213  
(314) 263-4181

'Don't Blow No Smoke on Me.' Sammi  
Smith. Mega 0118

'Still Loving You.' Bob Luman. Epic 11039

'Everytime Seems Like the First Time.'  
Leroy Van Dyke. MCA 40114

'My Love Is Deep.' Pat Duss. RCA 0087

'I Need Help.' Cul Smith. Columbia 45923

'Love Me.' Marty Robbins. MCA 40134

• Continued from page 32

• Continued from page 32

format, I should know. I was there! It was simply a mass headrolling from receptionist all the way to general manager." Yeah, but the fantasy is more humorous, Charlie.

**Henry Harrison** has taken over as music director of WEIC-AM-FM in Charleston, Ill. The station is Top 40 with the FM splitting at 6 p.m. for country music until 10 p.m., then progressive rock until 2 a.m. The lineup reads: **Vince Andrews** 5-10 a.m., operations director **Lanny Walter** 10 a.m.-2 p.m., **Wayne R. Miller** 2-7 p.m., **Mark Carey** 7-10 p.m., **Harrison** 10-midnight, and **Ms. Jojo Lovett** until 2 a.m. ... If any radio station wants a list of the top 1,000 hits of all time, call or write **Marty Feely**, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. It's a handy list for any program director to have around.

Robert X. Brown, general manager of KNRO-AM, Concord, Texas, has joined KJLVI-AM and KPEP-TV in Fresno, Calif., as program director. KJLVI-AM is owned by the same company that owns KJLVI-TV on channel 45. KPEP-TV features MORNING NEWS, a new 15-minute, 5:30 a.m. to 6:00 a.m. local newscast, which is a basic, fast-paced, and informative newscast. The program is produced by KJLVI-TV and KPEP-TV. The program is produced by KJLVI-TV and KPEP-TV. The program is produced by KJLVI-TV and KPEP-TV.

## ASCAP to Meet In Nashville

**NEW YORK**—The American Society of Composers, Authors and Publishers (ASCAP) will hold a general meeting in Nashville, Nov. 14. The organization's first meeting in a southern city in its 59 year history.

ASCAP's president, Stanley Adams, and members of the executive board of ASCAP's board of directors, will join Ed Shear, the organization's regional executive director, in reporting to the southern membership, which, according to Adams, has grown dramatically during the past five years.

The membership meeting will include reports by ASCAP officers, and a question and answer session. It will be followed with a "hospitality hour."

## Mainstream in IX Chains Deal

**NEW YORK**—Mainstream Records has entered into an agreement with IX Chains Records whereby Mainstream is the exclusive distributor in the U.S. for IX Chains. The first singles release on the r&b label under the new agreement is "Talked to the Rain" by Spring and "Some Kinda Man" by Pride, Passion & Pain. Mainstream is looking for new r&b acts.

# Billboard Soul LP's

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| A 2500 Performance - ongoing recording<br>received pre-release support program |           |       | This Week      |                                                                               |           | Last Week |       |                | Chart |  |  |
|--------------------------------------------------------------------------------|-----------|-------|----------------|-------------------------------------------------------------------------------|-----------|-----------|-------|----------------|-------|--|--|
| This Week                                                                      | Last Week | Chart | Weeks on Chart | TITLE, ARTIST LABEL & Number                                                  | This Week | Last Week | Chart | Weeks on Chart |       |  |  |
| 1                                                                              | 6         | ★     | 1              | LET'S GET IT ON<br>Merrill Lynch, 2024 (Mercury)                              | 39        | 19        | ★     | 1              |       |  |  |
| 2                                                                              | 3         | 10    | 2              | INMENSURABLES<br>Wander. Studio 3 226 L                                       | 40        | 8         | ★     | 2              |       |  |  |
| 3                                                                              | 2         | 7     | 3              | 3 + 3<br>Don't Worry, I Won't Get Sleep                                       | 43        | 23        | 12    | 3              |       |  |  |
| 4                                                                              | 5         | 8     | 4              | DELIVER THE WORD<br>Rev. United Artists 41328 F                               | 34        | 31        | 14    | 4              |       |  |  |
| 5                                                                              | 4         | 8     | 5              | KILLING ME SOFTLY<br>Roberta Flack, Atlantic 52 7271                          | 43        | 3         | ★     | 5              |       |  |  |
| 6                                                                              | 7         | 14    | 6              | POWDER SWEET<br>Big Thyme 48 (Fame)                                           | 26        | 28        | 9     | 6              |       |  |  |
| 7                                                                              | 9         | 23    | 7              | CALL ME<br>Adams. In 2024 7272 (London)                                       | 45        | 5         | ★     | 7              |       |  |  |
| 8                                                                              | 10        | 20    | 8              | ON HEADS TO THE SKY<br>Earl Ward & Fyn<br>Atlantic 52 3234                    | 46        | 2         | ★     | 8              |       |  |  |
| 9                                                                              | 6         | 18    | 9              | EORNE KENYONICS<br>Tony 1 52 L (Atlantic)                                     | 39        | 34        | 12    | 9              |       |  |  |
| 10                                                                             | 8         | 17    | 10             | FRESH<br>Sh & B Family Studio. Epic 86 3234 (Atlantic)                        | 40        | 22        | 12    | 10             |       |  |  |
| 11                                                                             | 11        | ★     | 11             | AN ANTHOLOGY<br>Tempestades. 402 2 282 L<br>(Mercury)                         | 41        | 36        | 14    | 11             |       |  |  |
| 12                                                                             | 11        | 15    | 12             | HEY NOW! HEY (The Other Side of the Sky)<br>Archie Franklin, Atlantic 52 7265 | 52        | 2         | ★     | 12             |       |  |  |
| 13                                                                             | 7         | 15    | 13             | CH-LITES<br>Brown. DC 754137                                                  | 54        | 2         | ★     | 13             |       |  |  |
| 14                                                                             | 7         | 16    | 14             | TO KNOW YOU IS TO LOVE YOU<br>F & B. ARC ABC2 734                             | 44        | 35        | 12    | 14             |       |  |  |
| 15                                                                             | 13        | 15    | 15             | TOUCH ME IN THE MORNING<br>Dawn Rose, Warner 8 727 L                          | 51        | 1         | ★     | 15             |       |  |  |
| 16                                                                             | 14        | 11    | 16             | CLEOPATRA JAMES<br>Sonoma-Soundtrack. Warner<br>Atlantic 52 2718              | 56        | 2         | ★     | 16             |       |  |  |
| 17                                                                             | 12        | 13    | 17             | SMOKEY<br>Sonoma-Soundtrack. Tami 2 328 L<br>(Mercury)                        | 47        | 53        | 3     | 17             |       |  |  |
| 18                                                                             | 6         | 2     | 18             | 2<br>Dimitakis. C1 8229                                                       | 48        | 1         | ★     | 18             |       |  |  |
| 19                                                                             | 5         | ★     | 19             | MAIN STREET PEOPLE<br>Four 19. ARC ABC2 5614                                  | 49        | 34        | 14    | 19             |       |  |  |
| 20                                                                             | 5         | ★     | 20             | NATURAL HIGH<br>Blondet. Atlantic 405 529                                     | 50        | 42        | 15    | 20             |       |  |  |
| 21                                                                             | 5         | ★     | 21             | GET IT TOGETHER<br>James S. Warner 8 7281                                     | 52        | 1         | ★     | 21             |       |  |  |
| 22                                                                             | 26        | 16    | 22             | I'VE GOT SO MUCH TO GIVE<br>Berry White. 2024 Century 1 487                   | 57        | 24        | 18    | 22             |       |  |  |
| 23                                                                             | 26        | 16    | 23             | MA<br>Mar. 5 548 L (Mercury)                                                  | 53        | 1         | ★     | 23             |       |  |  |
| 24                                                                             | 19        | 20    | 24             | BACK TO THE WORLD<br>Curtis. 2024 Century 1 487                               | 54        | 41        | 7     | 24             |       |  |  |
| 25                                                                             | 21        | 16    | 25             | TATLOVED IN SILK<br>Allyson Taylor. 2024 Century 1 487                        | 55        | 47        | 32    | 25             |       |  |  |
| 26                                                                             | 16        | 16    | 26             | ALL I NEED IS TIME<br>Quincy Hayes & The Soul. 52 729 L<br>(Mercury)          | 56        | 1         | ★     | 26             |       |  |  |
| 27                                                                             | 15        | 15    | 27             | FACTS OF LIFE<br>Betty Wright. Warner, Atlantic 14<br>52 729 L (Mercury)      | 55        | 1         | ★     | 27             |       |  |  |
| 28                                                                             | 15        | 15    | 28             | BLACK BYRD<br>David Byrd. Warner 86 14 547                                    | 58        | 1         | ★     | 28             |       |  |  |
| 29                                                                             | 15        | 15    | 29             | 4 IT HURTS SO GOOD<br>Wendy Johnson. Spring 5078<br>5078 (Mercury)            | 59        | 1         | ★     | 29             |       |  |  |
| 30                                                                             | 15        | 15    | 30             | ECSTASY<br>Don't Panic. Westwood 86 2071                                      | 60        | 1         | ★     | 30             |       |  |  |

held until he returns to pick up his order. Strips are stocked in black/white and color.

Another one of South Atlantic's personalized service's Yoss said includes shipping orders the day the order is received—even if it means



# Soul Sauce

## Johnny Pate Asks Credit For Scorer

by LEROY ROBINSON

LOS ANGELES—Black films, another merchandising vehicle for the recording industry, are helping black music establish larger, current markets. And James Brown have been able to amplify their worth as record sellers because of their involvement in this new wave to extract coins from the black market place.

"Exploitation" is the word that has come to fore within the film industry when discussing what kind of films these top grossing presentations are. And exploitation also seems to be evident when thinking about the musician behind the artist, that is to say the "scorer," someone like Johnny Pate, who says: "There's a big difference in scoring a movie and writing a hit song for a movie."

Pate, well known in the recording and music business as a composer, arranger, producer, and arr. man, offers his comments not out of jealousy or bitterness but out of fact. And it is also a fact that many arrangers like himself are dissatisfied with being the "invisible man," so to speak, when "due credit" is being passed out for who does what when it gets down to the nitty-gritty of scoring a film.

Pate made his debut scoring films with the low budget, but high grossing, "Superfly," which Curtis Mayfield garnered all the buzz for the music in the film.

Pate, however, feels he should have also gathered such laurels and some past stories in other publications have reflected his feelings about the matter. As for Mayfield, Pate says: "But I have to thank Curtis for allowing me to get my foot in the door."

Pate appreciates Mayfield for bringing to light his ability as a film scorer. But with regard to the "Superfly" incident (and this column is not attempting to repeat an old wound), one must examine what Pate is talking about.

For instance, we all know that where there is an artist (such as Mayfield) who has not the background of a musician or arranger (as is Pate), then it is necessary that a marriage take place between artist and musician/arranger for a given piece of music to be fully received both in coloring and in nuance.

"There are people making black films," explains Pate, "who are into a thing where they feel that if they get a song, or a record, or an artist involved, regardless of whether the film is good or bad, they will have a success."

The theory Pate speaks of is obviously correct, judging by what has happened to date. A hit song and/or an artist will also generate interest in a given film. Pate's dispute is in the lack of recognition and appreciation recorded scores like himself who have to search their souls for the right embellishments for a scene.

Admiration goes out to scorers who are capable of taking care of all the business of doing a film. For instance, "Like Willie Hunter, and what he did with 'The Mack,'" says Pate. "He really took care of business. But he's rare, he's an artist, a musician, and a fantastic arranger."

Pate had his opportunity to shine most recently with the starring score for the film, "Shaft In Africa,"

# Billboard Hot 100 Singles

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| A100 Performer's R&B, regaining greatest positions upward progress this week |           |          |                | A100 Performer's R&B, regaining greatest positions upward progress this week                   |           |           |          | A100 Performer's R&B, regaining greatest positions upward progress this week                               |               |           |           |                                                                                   |                |               |
|------------------------------------------------------------------------------|-----------|----------|----------------|------------------------------------------------------------------------------------------------|-----------|-----------|----------|------------------------------------------------------------------------------------------------------------|---------------|-----------|-----------|-----------------------------------------------------------------------------------|----------------|---------------|
| THIS WEEK                                                                    | LAST WEEK | ON CHART | WEEKS ON CHART | TITLE, ARTIST                                                                                  | THIS WEEK | LAST WEEK | ON CHART | WEEKS ON CHART                                                                                             | TITLE, ARTIST | THIS WEEK | LAST WEEK | ON CHART                                                                          | WEEKS ON CHART | TITLE, ARTIST |
| 1                                                                            | 2         | 6        | 1              | MIDNIGHT TRAIN TO GEORGIA—Randy & the Jaxx (Joe Nickbush, Philby 61 (ABC, ACAP))               | 34        | 38        | 8        | SMARTY PANTS—First Choice (Joe Nickbush, Philby 61 (ABC, ACAP))                                            | 67            | 71        | 3         | KEY TITLES—Gerry Speers (Joe Nickbush, Philby 61 (ABC, ACAP))                     |                |               |
| 2                                                                            | 3         | 9        | 2              | GET IT TOGETHER—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                            | 35        | 28        | 16       | MEET THAT LADY—Judy Wetters (Joe Nickbush, Philby 61 (ABC, ACAP))                                          | 68            | 82        | 2         | GET INVOLVED—George Star (Joe Nickbush, Philby 61 (ABC, ACAP))                    |                |               |
| 3                                                                            | 9         | 5        | 3              | HUNTS GO GOOD—Wesley Jackson (Joe Nickbush, Philby 61 (ABC, ACAP))                             | 36        | 41        | 4        | TELL FOR YOU—Phyllis (Joe Nickbush, Philby 61 (ABC, ACAP))                                                 | 69            | 74        | 4         | I'M A WINNER NOW—Cassidy (Joe Nickbush, Philby 61 (ABC, ACAP))                    |                |               |
| 4                                                                            | 11        | 4        | 4              | KEEP ON TRUCKIN'—Led Zeppelin (Joe Nickbush, Philby 61 (ABC, ACAP))                            | 37        | 46        | 7        | BLOW YOUR WHISTLE—S.C. & the Sunshine Band (Joe Nickbush, Philby 61 (ABC, ACAP))                           | 70            | 74        | 4         | ALL THE WAY DOWN—The Jones (Joe Nickbush, Philby 61 (ABC, ACAP))                  |                |               |
| 5                                                                            | 10        | 8        | 5              | HEY GIRL (I Like Your Style)—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))               | 38        | 46        | 7        | IN THE RAIN—Randy (Joe Nickbush, Philby 61 (ABC, ACAP))                                                    | 71            | 87        | 5         | YOU NEED SOMEBODY TO LOVE YOU (Joe Nickbush, Philby 61 (ABC, ACAP))               |                |               |
| 6                                                                            | 10        | 8        | 6              | SEXY, SEXY, SEXY/THREE FROM SLAUGHTER—James Brown (Joe Nickbush, Philby 61 (ABC, ACAP))        | 39        | 3         | 7        | CHEAPER TO KEEP HER—Johnny Taylor (Joe Nickbush, Philby 61 (ABC, ACAP))                                    | 72            | 73        | 5         | LOVES ME LIKE A ROCK—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))          |                |               |
| 7                                                                            | 10        | 8        | 7              | NEVER LET YOU GO—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                           | 40        | 43        | 7        | TAKES ME AS I AM—Lynn Collins (Joe Nickbush, Philby 61 (ABC, ACAP))                                        | 73            | 88        | 2         | STORMY MONDAY—Laurie (Joe Nickbush, Philby 61 (ABC, ACAP))                        |                |               |
| 8                                                                            | 10        | 8        | 8              | PUNKY STUFF—Lil' & the Gang (Joe Nickbush, Philby 61 (ABC, ACAP))                              | 41        | 52        | 3        | IF YOU DON'T DO IT THE FIRST TIME, BACK UP & TRY AGAIN—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP)) | 74            | 77        | 3         | CURTLY OF MAN—Three Degrees (Joe Nickbush, Philby 61 (ABC, ACAP))                 |                |               |
| 9                                                                            | 10        | 8        | 9              | CHECK IT OUT—Tina Turner (Joe Nickbush, Philby 61 (ABC, ACAP))                                 | 42        | 29        | 14       | GIFFY MAN—The L.A.'s (Joe Nickbush, Philby 61 (ABC, ACAP))                                                 | 75            | 87        | 1         | IF YOU'RE READY TO GO—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))         |                |               |
| 10                                                                           | 11        | 4        | 10             | I CAN'T STAND THE RAIN—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                     | 43        | 45        | 9        | YOU MORRIS—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                                             | 76            | 60        | 3         | I'VE GOT TO GO ON WITHOUT YOU—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP)) |                |               |
| 11                                                                           | 11        | 4        | 11             | HIGHWAY GROUND—Sly & the Family Stone (Joe Nickbush, Philby 61 (ABC, ACAP))                    | 44        | 17        | 11       | MAKE ME TWICE THE MAN—New York City (Joe Nickbush, Philby 61 (ABC, ACAP))                                  | 77            | 76        | 8         | LOVES ME LIKE A ROCK—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))          |                |               |
| 12                                                                           | 11        | 4        | 12             | NEUTRUS CITY LIMITED—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                           | 45        | 55        | 4        | DOIN' MYTH COMES NATURALLY—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                             | 78            | 81        | 3         | THE BEST YEARS OF MY LIFE—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))     |                |               |
| 13                                                                           | 11        | 4        | 13             | LET ME BE YOUR LOVER—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                           | 46        | 51        | 8        | RIASHTO IN BLUE—Dionne Warwick (Joe Nickbush, Philby 61 (ABC, ACAP))                                       | 79            | 81        | 3         | IF I WERE ONLY A CHILD—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))        |                |               |
| 14                                                                           | 11        | 4        | 14             | SPACE RACE—Sly & the Family Stone (Joe Nickbush, Philby 61 (ABC, ACAP))                        | 47        | 51        | 8        | YOU GOT MY LOVE—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                                        | 80            | 75        | 8         | LET ME LOVE YOU—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))               |                |               |
| 15                                                                           | 11        | 4        | 15             | THE LOVE I LOST (Part 1)—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                   | 48        | 62        | 2        | WRAPPED UP IN YOUR WRAP AND TENDER LOVE—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                | 81            | 79        | 5         | VISIONS OF PARADISE—Barry (Joe Nickbush, Philby 61 (ABC, ACAP))                   |                |               |
| 16                                                                           | 11        | 4        | 16             | LET A CLOSER LOOK AT THE WOMAN YOU'RE WITH—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP)) | 49        | 54        | 6        | FUNKY KEY—Dionne Warwick (Joe Nickbush, Philby 61 (ABC, ACAP))                                             | 82            | 83        | 3         | IF I COULD REACH OUT TO YOU—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))   |                |               |
| 17                                                                           | 11        | 4        | 17             | LET'S GET IT ON—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                | 50        | 53        | 8        | HYMN 53—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                                    | 83            | 81        | 3         | NEVER, NEVER GONNA—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))            |                |               |
| 18                                                                           | 11        | 4        | 18             | MY PRETENDING DAYS ARE OVER—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                    | 51        | 57        | 9        | YOU CAN'T LIVE—Cynthia (Joe Nickbush, Philby 61 (ABC, ACAP))                                               | 84            | 91        | 3         | SISTER AMES—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                       |                |               |
| 19                                                                           | 11        | 4        | 19             | ECSTASY—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                        | 52        | 49        | 12       | LOOK OVER YOUR SHOULDER—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                    | 85            | 96        | 2         | LET ME HAVE STAYS ON MY MIND—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))      |                |               |
| 20                                                                           | 11        | 4        | 20             | STONED OUT OF MY MIND—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                          | 53        | 70        | 2        | ROCKIN' ROLL BABY—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                          | 86            | 91        | 3         | I JUST CAN'T STOP LOVING—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))          |                |               |
| 21                                                                           | 11        | 4        | 21             | TASTE OF YOUR LOVE—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                             | 54        | 60        | 6        | IF IT IS—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                                   | 87            | 90        | 2         | WHEN YOU SMILE—Larry (Joe Nickbush, Philby 61 (ABC, ACAP))                        |                |               |
| 22                                                                           | 11        | 4        | 22             | I DON'T KNOW WHAT IT IS BUT I LOVE YOU—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))         | 55        | 61        | 7        | FLY THAT YOU WHEN YOU FLY—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                  | 88            | 91        | 3         | I'M GONNA GIVE IT TO YOU—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))          |                |               |
| 23                                                                           | 11        | 4        | 23             | HAVING A PARTY—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                 | 56        | 58        | 9        | BAIT MY YOUR HEAD—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                          | 89            | 91        | 3         | EVERYTHING—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                    |                |               |
| 24                                                                           | 11        | 4        | 24             | IF YOU'RE A SPECIAL—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                            | 57        | 72        | 4        | FOR YOUR LOVE—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                              | 90            | 91        | 3         | LET'S BE ONIONS—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                   |                |               |
| 25                                                                           | 11        | 4        | 25             | BROTHER LOVER—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                  | 58        | 72        | 4        | FOR YOUR LOVE—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                              | 91            | 91        | 3         | LET'S BE ONIONS—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                   |                |               |
| 26                                                                           | 11        | 4        | 26             | ESSE—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                           | 59        | 72        | 4        | FOR YOUR LOVE—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                              | 92            | 91        | 3         | LET'S BE ONIONS—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                   |                |               |
| 27                                                                           | 11        | 4        | 27             | YOU'D BETTER BELIEVE IT—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                        | 60        | 72        | 4        | FOR YOUR LOVE—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                              | 93            | 91        | 3         | LET'S BE ONIONS—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                   |                |               |
| 28                                                                           | 11        | 4        | 28             | YOU'D BETTER BELIEVE IT—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                        | 61        | 66        | 6        | BASKETBALL KINGS Featuring Tyrone (Joe Nickbush, Philby 61 (ABC, ACAP))                                    | 94            | 91        | 3         | LET'S BE ONIONS—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                   |                |               |
| 29                                                                           | 11        | 4        | 29             | YOU'D BETTER BELIEVE IT—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                        | 62        | 65        | 8        | SHIRLEY—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                                    | 95            | 91        | 3         | LET'S BE ONIONS—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                   |                |               |
| 30                                                                           | 11        | 4        | 30             | THIS TIME IT'S REAL—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                        | 63        | 64        | 9        | NEW KIND OF WOMAN—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                                      | 96            | 91        | 3         | LET'S BE ONIONS—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                   |                |               |
| 31                                                                           | 11        | 4        | 31             | I'VE GOT TO GO TO THE—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                          | 64        | 64        | 9        | NEW KIND OF WOMAN—The Jackson 5 (Joe Nickbush, Philby 61 (ABC, ACAP))                                      | 97            | 91        | 3         | LET'S BE ONIONS—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                   |                |               |
| 32                                                                           | 11        | 4        | 32             | SOME GUY HAVE ALL THE—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                          | 65        | 63        | 6        | I DON'T NEED HALF A LOVE—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                   | 98            | 91        | 3         | LET'S BE ONIONS—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                   |                |               |
| 33                                                                           | 11        | 4        | 33             | SHITTY CHILD—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                   | 66        | 50        | 2        | STOP THIS MERRY-GO-ROUND—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                                   | 99            | 91        | 3         | LET'S BE ONIONS—Sue & Ted (Joe Nickbush, Philby 61 (ABC, ACAP))                   |                |               |



# Classical Music

## Nonesuch Bows Novel Promo Covers Catalog, 'New' Sores

By EARL PAIGE

CHICAGO—A Nonesuch promotion aimed at capitalizing on the surging interest in classical music has been launched here involving stores not primarily known for handling classical product as well as stores specializing in it. The promotion involves several innovations including use of live string quartet performances, said Bert Stein, Elektra regional promotion man. A dozen different stores will be involved initially.

The idea for the promotion, now spreading to Detroit, Cleveland and possibly to a national program, came from a WEA branch shipping clerk here, Denny Noway, who then worked with Stein, Stan Schoen, regional sales manager for Elektra, and Jerry Smallwood, local promotion man with Elektra and WEA.

Launched at an independent store, Hear Here, Sept. 29, near the Evanston Northwestern Univ. campus, the promotion covered the complete Nonesuch catalog of 400 titles, including five quadrasonic CD-4 releases and cassette prerecorded tapes. LPs were priced from \$5 (normally selling for \$2.98 to \$2.29), cassettes \$3.09 (regularly \$4.95) and CD-4's \$2.49 (regularly \$3.98). The catalog's top 25 are on cassette.

The promotion men along with Hear Here owner Max Tuchten geared the promotion around Nonesuch's 75th birthday on Sept. 26 with heavy emphasis on the new Nonesuch "Piano Music by George Gershwin" performed by William Bokem and the other six new Nonesuch releases.

A birthday cake and punch were offered along with the two-hour concert by the Artcurtus Strin' Quartet, which performs regularly at Rato's here. In fact, the group has stepped up its performance at Rato's four nights a week, as further reflection of what is happening in classical music revival, Stein said.

Other aspects of the promotion included mailing the 32-page Nonesuch catalog to all Northwestern professors along with an invitation cover letter. The letters were plastered all over the campus. A dozen minute spots were purchased on WXXT-FM here, which has a format mixing classical music with progressive rock, itself still another indication of renewed classical music interest, Stein said.

Still other promotion included WNLB-FM, the campus station, offering listeners their choice of a free LP. Only 20 LPs were earmarked

for giveaway. WFMT-FM, the internationally famous classical music station here, was also informed of the event.

The quartet (a different one will be used in each market) here is composed of Joseph Schramm (violin), Marg Dilmond (viola), David Calabro (cello), and David Horowitz (violin). Horowitz is a member of the Civic Orchestra of Chicago, spawning ground for the Chicago Symphony Orchestra. Ms. Schramm is a member of the Chicago Chamber Orchestra.

The group chose as its repertoire Brahms' "Quartet No. 2, first movement," Mendelssohn's "Quartet, Opus 44, No. 1, first movement," Beethoven's "Opus 18, No. 4, first movement" and two Haydn pieces.

## Label Formed to Accent J.S. Artists

By BOB KIRSCH

LOS ANGELES—Dolores Records has been formed here with the intention of recording domestic classical artists, according to founder Amelia Haygood.

The label currently has three releases available, with two more scheduled for the end of the month. The disks now on the market are: "Scherzi Sonatas, Vol. 1," by Harcausti Sonatas; Makol Hamilton; "Chopin, The 24 Preludes, Op. 28," with pianist Carol Rosenberger, and "Szymanowski, The Masques, Op. 34, The Etudes, Op. 33 and The Four Etudes, Op. 4," also with Ms. Rosenberger.

Ms. Haygood began recording at Capitol Records studios in June, and said "I think a small company concentrating on domestic classical artists may be able to offer some contribution. We're working it in some ways almost like a pop company, taking new artists in many cases and attempting to build them." Both Hamilton and Rosenberger are local artists who have played a number of times at the Los Angeles Music Center.

The firm will have national distributors through independent distributors and is planning on at least 10 more releases by the end of the year.

"Quartet No. 68, Andante Cantabile" and the last movement of "72 known as 'The Clock.' It was a deliberate mix of romantic and classical music.

Stein said Elektra didn't expect to move a significant amount of product at Hear Here, but merely intended to test the concept of the promotion in a store not known primarily for classical product, as well as to test the campus market.

His next set as a target three stores in Woodfield Mall, billed as the world's largest shopping center (all closed), and including Musicland, (the Pick-Hellinger-owned chain outlet), Discount Records (CBS chain) and Disc Records. Stores in Detroit and Cleveland are being selected now.

List price on the LPs is \$5.98, with liner notes on the current product by Herbert Glass, editor of Performing Arts Magazine. Advertising is set for publications including Stereo Review, High Fidelity Musical America and After Dark.

Ms. Haygood said she decided to concentrate on keyboard soloists to begin with, "because the keyboard can offer an extremely full sound without an entire orchestra backing it up. But we will also have a recording coming out by the end of the month featuring Eva Henlein on the violadagamba, and we are talking to guitarists and vocalists as well."

All LP covers are four color, featuring photos of the artist, scenic shots or "top art." Ms. Haygood said she feels some classical recordings have been stereotyped by less than exciting covers, and would like to appeal to the youth market as well as the older classical buyer with these covers.

Working with Ms. Haygood is Jeanne Hansen as a member of the board of directors and consultant. Canyon Taylor engineered the initial three sessions. Ms. Haygood herself is new to the business end of the music field.

## Letters to the Editor

I, as with great reservation that I offer a discrepancy to what a fellow broadcaster has stated. I am referring to the Letter to the Editor, Classical Music, which appeared on page 27 of the Sept. 22, 1973, issue from C. Douglas Lovett, classical programming Director of WRKS-FM, Durham, North Carolina. WKNC-FM is a less powerful station than WDBS, but, nevertheless, we maintain largely the duplicate listener audience and potential audience as mentioned by Mr. Lovett. We have been playing classical music since the formation of the station.

Currently, we program classical music every evening Monday through Friday between the hours of 5:00 and 7:00 p.m., plus 11:00 a.m.-2:00 p.m. on Saturday, and the very high quality transcription of the Boston Symphony Orchestra in concert every Sunday between 5:00 and 7:00 p.m.—seven days a week for a total of 15 hours weekly; and listening re-

sponse has been extremely positive.

We are currently taking steps to improve and widely vary the selections played during our classical airtime. We too, just like WDBS, are in considerable need of an improvement in classical record service. I greatly recent the attitude taken by Mr. Lovett since we are not committed to be in direct competition. This shows an unfortunate lack of knowledge....

I write this letter in an effort to make more widely known the substantial need for improving classical record service, and in an effort to rectify the questionable misrepresentation which was prevailed upon us by Mr. Lovett, done by the same means as was employed by himself.

Sincerely,

Neil B. Denker  
Program Director,  
WKNC-FM,  
Raleigh, N.C.

Billboard  
Top50

## Easy Listening

Billboard SPECIAL SURVEY For Week Ending 10/20/73

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

| Week | Weeks in Chart | Title, Artist                      | Label (Distrib. Label) (Publisher, Licensee)                                    |
|------|----------------|------------------------------------|---------------------------------------------------------------------------------|
| 1    | 5              | ALL I KNOW                         | Gordian, Columbia 44526 (Casper, ASCAP)                                         |
| 2    | 3              | PAPER ROSES                        | Mane Brown, MGM 14009 (Lewy, ASCAP)                                             |
| 3    | 5              | JESE                               | John McVie, Atlantic 45-2982 (Frank, ASCAP)                                     |
| 4    | 6              | LET ME IN                          | Omron, MGM/Naam 14617 (Halo, BMI)                                               |
| 5    | 8              | KNOCKING ON HEAVEN'S DOOR          | Robi, RCA 44-6514 (Halo, RCA)                                                   |
| 6    | 5              | LOVES ME LIKE A ROCK               | Paul Simon, Columbia 445007 (Channing Cross, BMI)                               |
| 7    | 2              | TV COMING HOME                     | John McVie, Columbia 445008 (Mughey, TBS, BMI)                                  |
| 8    | 4              | HALF-BREED                         | Cher, RCA 44-6512 (Blue Monday, BMI)                                            |
| 9    | 7              | MY NAME                            | B.W. Stevenson, RCA 44-6513 (ABC/Capitol/Spice/Prophecy, ASCAP)                 |
| 10   | 4              | WE MAY NEVER PASS THIS WAY (Again) | Sean & Corrie, Warner Brothers 7740 (Greenleaf, BMI)                            |
| 11   | 18             | THE MOST BEAUTIFUL THING           | Rich, Epic 5-11040 (Columbia) (Gallo/Rage, BMI)                                 |
| 12   | 5              | NAMBLIN MAN                        | Alma Brothers, Capricorn 0027 (Warner Brothers) (No Exit, BMI)                  |
| 13   | 3              | TOP OF THE WORLD                   | Cornelia Ann, ABC 44-6514 (Halo/Rage, BMI)                                      |
| 14   | 7              | FRIENDS                            | Betty Midler, Atlantic 2000 (Klangner/Peggy/Kama Sutra, BMI)                    |
| 15   | 11             | IN THE MIDDLEMOUTH                 | Country, Arista 45-6504 (Columbia/Phil/Memphis, BMI)                            |
| 16   | 4              | I GOT A NAME                       | Jiminy Glick, Epic 5-11040 (Fue/Fue, BMI)                                       |
| 17   | 12             | ASHES TO ASHES                     | The Fifth Dimension, Bell 1766 (ABC/Capitol/Spice, BMI)                         |
| 18   | 5              | SISTER JAMES                       | Way Tempest & The Six Avenue Sea, ABC 1461 (Broadway, BMI) (Lewy, ASCAP)        |
| 19   | 6              | MIDNIGHT TRAIN TO GEORGIA          | Ray Charles & The Rays, Buddah 383 (Rage, ASCAP)                                |
| 20   | 2              | PHOTOGRAPH                         | Steve Nieve, Apple 1865 (Rhectuary, BMI)                                        |
| 21   | 13             | LOVING ARM                         | Donna Davis, RCA 44-6514 (Halo/Rage, BMI)                                       |
| 22   | 16             | JUST LOVE MARTY-ANNE               | Jimmy Love, Epic 5-11041 (Spartan Run/Epic/Chappell, ASCAP)                     |
| 23   | 3              | HUSTY WY                           | Cherry, Columbia 445933 (Big Eye, ASCAP)                                        |
| 24   | 14             | RHAPSODY IN BLUE                   | Deborah Allen, Epic 5-11040 (Halo, BMI)                                         |
| 25   | 25             | VADO YA                            | Diana Ross, ABC 1460 (Halo, BMI)                                                |
| 26   | 3              | I WON'T LET A DAY WITHOUT YOU      | Musique Machine, Epic 5-11040 (Halo/Rage, BMI)                                  |
| 27   | 24             | SUMMER (The First Time)            | Betty Davis, Epic 5-11040 (Halo/Rage, BMI)                                      |
| 28   | 24             | POUR A LITTLE MORE LOVE            | Nancy Sinatra, RCA 44-6514 (Halo/Rage, BMI)                                     |
| 29   | 3              | LOVE DON'T CARE                    | Penny Goss, RCA 44-6514 (Halo/Rage, BMI)                                        |
| 30   | 7              | FAREWELL ANDERWEG                  | John Denver, RCA 44-6514 (Halo/Rage, BMI)                                       |
| 31   | 32             | BRISSED ON ROCK                    | Elton Presley, RCA 44-6514 (Halo/Rage, BMI)                                     |
| 32   | 10             | WELCOME HOME                       | John Denver, RCA 44-6514 (Halo/Rage, BMI)                                       |
| 33   | 10             | SHUGGY BE                          | John Denver, RCA 44-6514 (Halo/Rage, BMI)                                       |
| 34   | 6              | LOVE IS ALL                        | Excerpted Harpersburg, Parrot 45-6507 (Halo/Rage, BMI)                          |
| 35   | 5              | SHUGGY BE                          | John Denver, RCA 44-6514 (Halo/Rage, BMI)                                       |
| 36   | 3              | SOUTAIRE                           | Andy Williams, Columbia 445936 (Epic/Kirsten/Rage, ASCAP)                       |
| 37   | 2              | SPACE RACE                         | Bill Preston, ABC 1460 (Halo, BMI)                                              |
| 38   | 2              | LET ME BE THERE                    | Olivia Newton-John, RCA 44-6514 (Halo, BMI)                                     |
| 39   | 1              | CORAZON                            | Carla Rng, Epic 5-11040 (Halo/Rage, BMI)                                        |
| 40   | 3              | ANGIE                              | Rolling Stones, Atlantic 2000 (Halo/Rage, BMI)                                  |
| 41   | 4              | OH WHAT A FEELING                  | Johnny Taylor, Epic 5-11040 (Halo/Rage, BMI)                                    |
| 42   | 2              | GO BY                              | Gary O'Sullivan, MGM 14033 (London) (Management Agency & Music Publishing, BMI) |
| 43   | 1              | SAIL AROUND THE WORLD              | David Gates, Elektra 445008 (Halo, ASCAP)                                       |
| 44   | 3              | LITTLE COUNTRY                     | Donna Fargo, Dot 17476 (Fonore) (Prima Donna, BMI)                              |
| 45   | 2              | COUNTRY SUSHINE                    | Donna Fargo, Dot 17476 (Fonore) (Prima Donna, BMI)                              |
| 46   | 2              | VENUS                              | Christopher Paul, MGM 14033 (Halo, BMI)                                         |
| 47   | 2              | HIGHER GROUND                      | Steve Lawrence, MGM 14033 (Halo, BMI)                                           |
| 48   | 1              | YOU'RE A SPECIAL PART OF ME        | Donna Fargo & Marvin Gaye, Motown 1270 (Shan & Van Stock, ASCAP)                |
| 49   | 1              | THE WAY WE LIVE                    | Bertha Starling, Columbia 445944 (Columbia, ASCAP)                              |
| 50   | 1              | TOGETHER                           | The Meters, Paramount 2212 (Contemporary Music, BMI)                            |

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# Country Music

## Largest Talent Turnover Ever Regales Record Attendance

### Watch "California Blues" turn to gold.

The Compton Brothers are smiling 'cause they know they've got a hit. "California Blues (Blue Yodel No. 4)" is the name of their latest single. It's country blues, Compton style. That's the style that turns blues to gold.

### "California Blues (Blue Yodel No. 4)"

DOA-17477

NASHVILLE—The Caliber of talent for the various shows of this year's "Grand Ole Opry" Birthday Celebration will exceed that of any previous year, according to rosters provided by the labels.

Virtually every major name in country music will be represented, some of them for the first time. In some instances, the labels have sacrificed quantity for quality, not only to tighten the shows, but to showcase top artists. There has been a tendency in the past to feature new artists, introducing them to disk jockeys and others. And while some of the new talent will appear this year, so will the leading performers, in abundance.

Beginning with the Early Bird Bluegrass Concert on Wednesday (7:30 p.m., Opry House), talent includes: Bill Monroe, Lester Flatt, Jim & Jesse, Ralph Stanley, The

### Marty Landau Memorial Fund Established

LOS ANGELES—The Academy of Country and Western Music here has established the Marty Landau Memorial Trust Fund.

The fund is similar to the Motion picture Relief Fund, and was put together by Bill Boyd, president of the organization, Cluffie Stone and Rick Landy, chairman of the Academy.

Boyd said that "in the course of encouraging individuals in country music a relief fund has been created to be of assistance to artists, songwriters and others. The fund will reach maturity with various fund raising events such as the annual Country and Western awards show, a celebrity golf tournament and concerts."

One fund event will be the premier of "Santee," starring Glenn Ford. A celebrity golf tournament has been set for Feb. 23-24th at Camarillo Golf Course.

Country Gentlemen, Mac Wiseman, Country Current (a U.S. Navy act), the Lewis Family, James Monroe, Don Reno, Bill Harrell, Jimmy Martin, Brush Arbor and the Goins Brothers. Masters of ceremonies will be Grant Turner, Billy Cole and Hain Henley.

That same night, at 10:30 p.m., the combined United Talent-Show Brothers show will include: Loretta Lynn, Conway Twitty, Ray Griff, Nat Stuckey, Karen Wheeler, Jean Shepard, Linda Plozman, Jay Lee Webb, Ronnie Robbins, Kenny Starr, and Randy & Sandy Burnett. T. Tommy Cutler will be the host.

At the Country Music Association International Country Music Show (Thursday, 3:30 p.m., Municipal Auditorium): Ron McLeod, Canada; Jim & Don Haggert, Canada; Stuart Stevens, England; Jiri Brabeck & The Country Beat, Czechoslovakia; Red & Heather Lindsay, Australia; Eddie Low, New Zealand; and Farou Young & The Deputies. U.S. Gary Buck of Canada will be master of ceremonies.

Sho-Bud, Baldwin and Gresham Show (Thursday, 5:30 p.m.): Roy Clark, Johnny Paycheck, Del Reeves, The Culberson Twins, Donna Darlene, Jim Webb & Becky Sue, Bud Isaacs & Geri Maps, Shot Jackson, Chat Atkins, Lloyd Green, David Musgrave, Bobby Thompson, Buck Trent and Rusty Young. Roy Acuff will be master of ceremonies.

United Artists (Thursday, 7:30 p.m.): Charlie Louvin, Jean Shepard, Del Reeves, Jack Reno, Sunday Sharpe, Bonnie Nelson, Bill Phillips and Billy Mize. Master of ceremonies, Craig Scott.

MCA (Friday, 8 a.m.): Bill Anderson, Mary Lou Turner, Jeanne Pruett, Conway Twitty, Loretta Lynn, Jerry Wallace, Ernest Tubb, Jerry Clower and Little David Wilkins. Clower will serve as master of ceremonies.

Dot (Friday, 12:30 p.m.): Tommy Overstreet, The Kendalls, Roy Clark, Diana Trask, Joe Stimpney, Pat Roberts, Tony Douglas, Sue Richards, Judy Kester, Donna Fargo, Ray Griff and Howard Crook.

RCA (Saturday 8:00 a.m.): Charley Pride, Johnny Russell, Dottie West, Ronnie Millkap and Josie Brown. Russell will host.

The Capitol Records luncheon and show (Saturday, 12:00 noon): Buck Owens, The Buckaroos, Buddy Alan, Tony Booth, Susan Raye, David Frizzell, Jack Lebock, Mayf Nutter, Lawanda Lindsey, Stacey Edwards, Brush Arbor, Dorsey Burnett, Freddie Hart, Red Simpson, Kenny Vernon, Virgil Lawrence, Andrea Willis, J. David Sloan, Dick Curless, Lola Jean Dillon, Curtis Potter, Bobby Lee Trammel, Shirli Miller, Connie Cato and Tex Ritter.

Columbia Dinner and show (Saturday, 5:00 p.m.): the Oak Ridge Boys, Connie Smith, O.B. McClintone, Bob Luman, Barbara Fairchild, Lloyd Green, Larry Gatlin, Barbara Mandrell, David Houston, Johnny Duncan, Jody Miller, Freddy Weller, Patti Page, Sonny James, Charlie McCoy, Tanya Tucker, Charlie Rich, Tammy Wynette, George Jones, June Carter, Roger Miller and Johnny Cash. Miller will be host.

The network CMA Awards Show (Monday, 15th) will have an array of talent, with the show hosted by Johnny Cash. Other presenters and/or performers are: Roy Acuff, Bill Anderson, Lynn Anderson, Eddy Arnold, Chat Atkins, Moeher Maybelle Carter, June Carter Cash, Roy Clark, Barbara Fairchild, Donna Fargo, Jack Greene, Tom T. Hall, Merle Haggard, Freddie Hart, George Jones, Loretta Lynn, Charlie McCoy, Barbara Mandrell, Jody Miller, Anne Murray, Charley Pride, Jeanne Pruett, Tex Ritter, Jeannie Sealey, the Statlers, Tanya Tucker, Tammy Wynette, and Glen Campbell.

At the CMA banquet on Friday, Brenda Lee will be the mistress of ceremonies. The show will include Ben Smathers and his Sonny Mountain Cloggers, Loretta Lynn, Brush Arbor, Del Reeves, Tanya Tucker, Charlie Rich, Johnny Russell and Tex Ritter. Frank Jones will produce this show, written by Bob Turner, and Hank Levine will do the orchestration.

At the Nashville Songwriter's Showcase (Thursday), songwriters will be able to perform their own songs for limited periods during a four-hour session. Additionally, these Mega artists will perform: Patsy Sledg, Ray Pillow, Maralyn Sellers, and the Bill Black Combo.



PUBLISHERS: Happy Wilson, left, and Gary Buck go over a contract which the two will be Canadian-US partners.

### LSI Returns; 2 Acts Set

NASHVILLE—The LSI record label is being reactivated. Releases are scheduled for this fall on newly-sighted artists.

The firm now has its own 16-track recording facility on Music Row, supplied by Gusty Electronics of Havertown, Pa. The Ampex MM 1100 is the primary recorder, with two Scully 2-track machines added for master mix-down and simultaneous copying.

LSI is a part of Leson International Inc., which began as a publishing company three years ago. Artists now under contract are Robby Gates and the country-rock group, Poor Valley. This group was formed by studio musicians who are on the LSI recording staff.



BURT REYNOLDS has completed an album at Nashville's Soundshop Studios which will be distributed by Mercury Records. Shown at the session are Mercury's National Vice President of A & R, Charlie Fach, Reynolds, and Buddy Kilien and Bobby Goldsboro, co-producers of the album.



THE COUNTRY GENTLEMEN appeared as part of a private showing of talent staged by the Don Light Agency at the Exit Inn in Nashville. The 150 talent buyers represented colleges, listening clubs, ad agencies and the recording industry.

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## Country Music

### 'Sat. Night Special' Aims 2nd Show

NASHVILLE—A second 90-minute "Saturday Night Special" to be produced on NBC-TV in association with the Country Music Association, will be hosted by Johnny Cash.

Earlier the network had announced a similar show, to be aired Nov. 24th, hosted by Mac Davis. The second in the series will run Feb. 23.

The Davis-hosted show will cover the contemporary country scene, while the Cash show will stress the traditional.

Appearing with Cash will be June Carter, Tommy Cash, Maybelle Carter and the Carter Family, Loretta Lynn, Bill Monroe and the Blue Grass Boys, the Statler Brothers, the Tennessee Three, Carl Perkins, Tanya Tucker and Larry Gatlin. Although the latter two fit into the contemporary mold, they will be included in the show.

The telecast will be produced by Phillips Productions, Inc., headed by executive producer Joseph Cates. Walter Miller will co-produce and direct, and Chet Hagan will co-produce and write the script. This is the same production which annually does the Country Music Awards Show.

Jack Stupp and Irving Waugh, co-chairmen of CMA's television committee, again will work closely with the producers.

### Dudley to Record Product Especially for Affiliates

NASHVILLE—Dave Dudley, departing Mercury by mutual agreement, has signed a contract which will place him on several labels worldwide, and assure distribution everywhere.

Dudley's manager, Jimmy Key, president of Key Talent, said Dudley would record on the Rice label, also owned by Key, in this country. He said Dudley would record for Pye and Embers Records of England, with distribution by Jeff Kruger of London through the Continental countries.

Key added that separate contracts are being negotiated on Dudley in Australia, and that there would be similar agreements in Canada, South Africa and Japan.

"We will be going directly into these countries and recording product with them," Key said. "The product that is released on Dudley here in the states on the Rice label will not be the same product released in any other country."

Dudley also has signed to become a regular member of the WWVA "Jamboree" in Wheeling, W. Va.

Key also announced that Rice will be distributed in the U.S. by Plantation, owned by Shelby Singleton. Also on the Rice label are Bobby Lord, Keaton O'Donnell, Ronnie Rogers, Rick Johnson, Eddie Seals and Joe Grant. Additionally, Key owns many old masters on Bobby Bare, some 30 of which remain unreleased.



J-M-I RECORDS' DON WILLIAMS (left) IN AN INITIAL PLANNING CONFERENCE with his new booking representative, Bob Neal, boss of the new William Morris/Bob Neal Agency in Nashville. Williams has now signed with that agency.

### 80-Yr.-Old Dobro Inventor Shows Guitar Improvement

NASHVILLE—John Dopyera, inventor of the country-oriented Dobro guitar in 1928, made his first visit to the "Grand Ole Opry" to demonstrate a new invention.

Dopyera, who immigrated here from Czechoslovakia 65 years ago and is now 80 years old, showed a new neck rod to those old-time artists still performing on the Dobro.

The elderly inventor said he also is negotiating with such companies as Gibson, Ovation and Martin for use of the steel rod, which he says gives

"perpetual reinforcement" to any guitar neck, without altering the tone.

Dopyera said about 12 Dobros are made annually, but that the instrument is undergoing a resurgence. The difficulty, he claimed, is that there are few people alive today who can manufacture the instrument.

The guitar, with sliding steel rod, was given its name from the first two letters of his last name, and adding the "bro" because he was in business with his brother.



MRS. EXTELLE AXTON, standing, has announced formation of the Freelon Record label. Signing as new artists are Beverly Wilkes, left, and Jim Cannon.

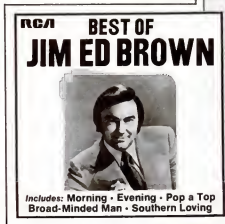
## Jim Ed Brown's "Broad-Minded Man" oves all three charts.

APBO-0059

BB 17

CB 14

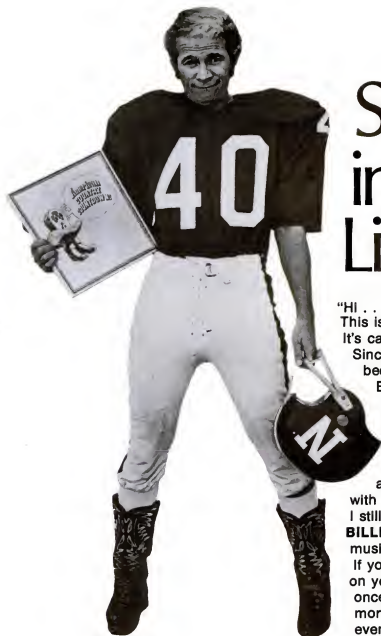
RW 17



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ROSINE, Ky.—The homeplace of "Uncle Pen" immortalized in bluegrass music, has been purchased and will be renovated to be used as a museum and showplace for Bill Monroe memorabilia.

This action was led by James Monroe, son of the "Father of Bluegrass," as the culmination of a ceremony here honoring Pendleton Vandiver, the subject of the "Uncle Pen" standard.

More than 6,000 spectators from 30 states were present for the event, which included a bluegrass festival and the unveiling of a monument to Vandiver. He was an old-time fiddler who taught Monroe to play. When Mac developed his bluegrass style, he taught it to literally hundreds of followers (including Lester Flatt and Earl Scruggs, Mac Wiseman and others), all of whom have taught it to others.

A sundown to sunup singing took place in the town, carried on the campers with banjos, guitars, fiddles, mandolins and upright bass fiddles, all acoustic.

The unveiling of the monument took place at a cemetery on the edge of town. It was engraved with lyrics from the song "Late in the evening about sundown, high on the hill and above the town, Uncle Pen played

## Nashville Scene

By BILL WILLIAMS

Bud Logan of Shannon records set some kind of mark by buying a new boat and then losing it in the middle of the Interstate on the way home. It came loose and was last seen heading into the woods. . . Doug Kershaw, making one of his infrequent appearances at the "Opry," brought down the house. . . Tommy Overstreet will be doing appearances with his beautiful niece, Susan St. Marie, who will be booked by Jim Halsey. Jimmy Bowen will have the first Opryland Records out two weeks after the convention, singles by J. David Sloan and Lola Jean. Both will provide those singles on the Capitol Show.

Del Wood feels the colleges are ready for her style of ragtime, and she's going to gear her show at that direction. . . When Canadian Thanksgiving came up (Oct. 5), 18 busloads of Canadians made the trip down to Nashville to see the "Opry." Unfortunately, two busloads didn't bother to get tickets in advance. Somehow, most were squeezed in. . . Larry Rogers now will produce Ray Pillow on Mega, and part of the session work will be done in Memphis. . . Singer Shirley Ann Mabrey was a visitor backstage at the "Opry," and she has a new release out on Major Records.

At Jim Owen Day in Henderson, Ky., he and Jerry Foster were hosted at a Lion's Club luncheon, did radio interviews, and then performed at a benefit for Clay Truener, a young singer suffering from paralysis. They raised more than \$5,000 for her. . . O.B. McClintock sold out the Country Music Palace in Jackson, Miss., three days in advance. . . Arlene Harden is an expectant mother. . . Shorty Lavender commissioned an American Navy Recruiter by the USN.

Tom T. Hall is the latest of the artists in Nashville to build his own stu-

(Continued on page 46)

## Country Music

# Historical Manse to House Bill Monroe's Memorabilia

the fiddle; Lord how it would ring; you could hear it talk, you could hear it sing." A fiddle was engraved on the monument, along with the cabin where Bill and Vandiver lived in his last years in Kentucky. It was

after this ceremony that James Monroe announced the purchase of the homeplace, and the renovation plans.

The entire Monroe family was present for the occasion.

## 'OPRY' HOSPITALITY SUITES

NASHVILLE—Following is a partial list of hospitality suite locations for the various record labels during this week's convention here.

SHERATON: Atlantic, ABC-Dunhill, Acuff-Rose, MGM, Ace of Hearts, RCA.

CARTLOTT PARK INN: Capitol Records, Hubert Long International.

KING OF THE ROAD: Mercury, Monument, Joe Taylor Artists.

TUDOR INN: Elektra.

OPEN HOUSES IN OFFICES: Chart, Buddy Lee Attractions, Moeller Talent, Triune Records.

BILL CARROLL (riverboat): Cinnamon-Toast Records (by invitation only).

SSS International said that, instead of having an open house for the convention, it would protect people by "locking up the Shrode Brothers."

## Tharpe Heads 1st Steel Guitarists' Association

ST. LOUIS—The Second Annual National Steel Guitar convention held here featured some of the leading country pickers and had representation from virtually all major instrument companies. Nearly 600, primarily musicians, reportedly attended.

Culmination of the event was the formation of a Nashville Steel Guitar Club, headed by Julian Tharpe, and inauguration of a newspaper devoted to the club.

Representatives from most of the states and several foreign nations were on hand for the convention, devoted to the popularizing of the country steel guitar, and "higher pay for steel guitarists."

Dewitt Scott, owner of Scotty's Music Store here, hosted the two-day gathering at the Ramada Inn. Steel guitar displays were set-up by Emmons, Marlen, MSA, Sho-Bud and ZB, with an additional display of guitar and amplifiers by the St. Louis Music Company.

Special performers included Buddy Emmons, Tommy White, Speedy West, Glen Andrews, Dave Musgrave, Tony Farr, Shot Jackson, Curly Chalker, Wally Murphy and others.

Gretsch also had representation at the convention through John Howren Jr., general sales manager, and

Ken Kramer, midwest sales manager.

Instrument Manufacturers C.M.I. of Chicago sent in Bruce Bolen, and Pevey Electronics had Don Belfield on hand. Shot Jackson, Dave Musgraves and Scotty Walls represented Sho-Bud.

Scott is a distributor for all of the instruments represented. He said there would be a third convention next year, and expected most major steel players in the nation to be on hand.

Tharpe, steel player for the Barbara Mandrell band, has just recorded a steel album on the Midland label, owned by Scott. His production company has done four albums in all, one on Prize Records by Jimmy Crawford.

Joining Tharpe as officers are Hal Rugg, Starday Records, vice president; Dave Marris, Sho-Bud, secretary-treasurer, and Jackson, chairman of the board.

Directors named included Lloyd Green, John Huey, Dewitt Scott, Jerry Byrd, Jim Vest and Jimmy Crawford.

A special meeting of the Nashville Steel Guitar Club will be held during this week's Nashville convention, Tuesday and Wednesday, at Sho-Bud. It is expected to be primarily a jam session of steel guitarists.



GLEN CAMPBELL does some disk jockey work for WHIM-AM, in East Providence, Rhode Island, with some help from program director Tom Allen.

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| WKBD | RALEIGH, N. CAROLINA    |
| KDET | CENTER, TEXAS           |
| KZEP | AMARILLO, TEXAS         |
| KLJN | WICHITA FALLS, TEXAS    |
| KRYZ | ALBUQUERQUE, NEW MEXICO |
| KQIN | SEATTLE, WASHINGTON     |
| KBIL | KANSAS CITY, MO.        |
| KGAF | GAINESVILLE, TEXAS      |
| WR02 | EVANSVILLE, ILL.        |
| KHEY | EL PASO, TEXAS          |
| KOUL | CORPUS CHRISTI, TEXAS   |
| KRAM | LAS VEGAS, NEV.         |
| KKXY | SAN ANTONIO, TEXAS      |
| WAAZ | TROY, NEW YORK          |
| WOMA | TALLAHASSEE, FLA.       |
| KTNN | TUCUMCARI, NEW MEXICO   |
| WGNU | ST. LOUIS, MO.          |
| KBCU | SAN ANTONIO, TEXAS      |
| KOLI | GUANAH, TEXAS           |
| KVCW | ARLINGTON, TEXAS        |
| WCMS | NORFOLK, VA.            |
| WEDO | SMOBY, TENN.            |
| KXRB | BIJOU FALLS, S. DAK.    |
| WUGO | MOBILE, ALA.            |
| KSPD | SALT LAKE CITY, UTAH    |
| KMBR | SAN ANTONIO, TEXAS      |
| KDKE | AUSTIN, TEXAS           |
| KAFE | SANTA FE, NEW MEXICO    |
| WGNU | ST. LOUIS, MO.          |
| WHPH | HUNTSVILLE, ALA.        |
| WWOL | BUFFALO, NEW YORK       |
| WOLS | BECKLEY, WEST VA.       |
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## Country Singles

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\* STAR Performer—Singles registering greatest proportionate upward progress this week.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE, ARTIST<br>Wk. Label & Number (Dist. Label) (Publisher, Composer)                                                                    | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE, ARTIST<br>Wk. Label & Number (Dist. Label) (Publisher, Composer)                                                          | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE, ARTIST<br>Wk. Label & Number (Dist. Label) (Publisher, Composer)                                                         |
|-----------|-----------|----------------|--------------------------------------------------------------------------------------------------------------------------------------------|-----------|-----------|----------------|----------------------------------------------------------------------------------------------------------------------------------|-----------|-----------|----------------|---------------------------------------------------------------------------------------------------------------------------------|
| 1         | 10        |                | <b>HIGH MY THUMB TO MEXICO</b> —Johnny Rodriguez<br>(Johnny Rodriguez, Mercury 73413 (Phonogram), Nashville, RM)                           | 49        | 4         |                | <b>SOMETIMES A MEMORY AINT ENOUGH</b> —Jerry Lee Lewis<br>(Don Arbus, Roy Brown, Mercury 73423 (Jerry Lee Lewis, Nashville, RCA) | 62        | 2         |                | <b>LOVE ME—Barry Bonds</b><br>(Deane Prater) MCA 4113 (RCA, BM)                                                                 |
| ★         | 8         |                | <b>WE'RE GOINNA HOLO ON</b> —George Jones & Tammy Wynette<br>(George Jones, J. Montgomery) Epic 5 1031 (Columbia) (Alan M., Warner, BM)    | 36        | 23        |                | <b>YOU REALLY HAVEN'T, CHANGED</b> —Johnny Cash<br>(Johnny Cash, Sam Charters, ABC 11374 (ABC/Duchess, BM)                       | 69        | 71        | 3              | <b>FOR OL' TIMES SAKE—Duke Poldy</b><br>(Don McNeill, MCA 4088 (Group/Whitcomb, Nashville, RCA)                                 |
| ★         | 3         | 14             | <b>YOU'VE NEVER BEEN THIS FAR</b> —George Taylor<br>(George Taylor) MCA 4084 (Ferry, BM)                                                   | ★         | 42        | 3              | <b>IF YOU CAN'T FEEL IT (It Ain't There)</b> —Rudie Taylor<br>(Freddie Hart), Capitol 3730 (Blue Buck, BM)                       | 70        | 70        | 5              | <b>COLORADO COUNTRY MORNING</b> —Tennessee Ernie Ford<br>(B. Buckle, J. Montgomery, Capitol 3704 (Stewart, ASCAP/Nashville, BM) |
| ★         | 9         |                | <b>DON'T GIVE UP ON ME</b> —Jerry Wallace<br>(Don Parris), MCA 4011 (J. Star/Don Parris, BM)                                               | 38        | 42        | 5              | <b>THE WHOLE WORLD'S MAKING LOVE</b> —Baby's Blue<br>(R. Buckle, J. Montgomery, Capitol 3675 (RCA) (Stewart/Don Parris, ASCAP)   | 71        | 73        | 8              | <b>I SEE HIS LOVE ALL OVER YOU</b> —Don Parris<br>(Don Parris, Jimmy Payne), MCA 14500 (Don Parris, BM)                         |
| 5         | 12        |                | <b>REDNECKS, WHITE SOCKS &amp; BLUE RIBBON BELLS</b> —Johnny Bond<br>(Don McNeil, Wynette Industries), RCA 4027 (Columbia, Nashville, RCA) | 39        | 40        | 9              | <b>SAY HAS ANYBODY SEEN MY SWEET CYSR ROSE</b> —Jerry Butler<br>(L. Lewis, J. B. Brown, Atlantic 4006 (Lewis & Brown, BM)        | 72        | 65        | 6              | <b>THE LAST BLUES SONG</b> —Don Parris<br>(Don Parris, RCA 4012 (RCA, BM)                                                       |
| 6         | 6         |                | <b>SUNDAY SUMMERS</b> —Brooks Le<br>(Brooks Le), MCA 4017 (Gloria Gann/Columbia/Steve Gann, BM)                                            | 40        | 43        | 8              | <b>KISS IT &amp; MAKE IT BETTER</b> —Don Parris<br>(Don Parris, Columbia 4271) (Stewart Gann/Columbia/Nashville, RCA)            | 73        | 83        | 4              | <b>ROLLIN' IN MY SWEET DREAMS</b> —Don Parris<br>(L. Lewis, J. B. Brown, Atlantic 4007 (Lewis & Brown, BM)                      |
| ★         | 10        |                | <b>SAWELL—Don Parris</b><br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                                         | 41        | 45        | 9              | <b>LET ME BE THERE</b> —Steve Brannen<br>(Don Parris, RCA 4012 (Columbia, BM)                                                    | 74        | 81        | 3              | <b>SECRET LOVE</b> —Tony Martin<br>(C. F. Martin, J. Montgomery, Capitol 3773 (Stewart, RCA, ASCAP)                             |
| 8         | 7         |                | <b>THE MIDNIGHT OIL</b> —Rudie Taylor<br>(Rudie Taylor, Columbia 4272 (Stewart, BM)                                                        | 42        | 46        | 7              | <b>AIN'T IT GOOD</b> —Rory Wilson<br>(R. Wilson, C. F. Martin, J. Montgomery, Capitol 3662 (Gallagher, BM)                       | ★         | 89        | 2              | <b>SAVE OLD CALIFORNIA MEMORY</b> —Rudie Taylor<br>(Rudie Taylor, Columbia 4272 (Stewart, BM)                                   |
| ★         | 16        |                | <b>PAPER ROSES</b> —Rory Wilson<br>(Rory Wilson, Mercury 73413 (Phonogram), Nashville, RM)                                                 | 43        | 37        | 10             | <b>SUGARMAN</b> —Rory Wilson<br>(Rory Wilson, Mercury 73413 (Phonogram), Nashville, RM)                                          | 76        | 84        | 4              | <b>I NEED HELP</b> —Carl Smith<br>(C. Smith, Columbia 4272 (Stewart, BM)                                                        |
| 10        | 12        |                | <b>KID STUFF</b> —Rory Wilson<br>(Rory Wilson, Mercury 73413 (Phonogram), Nashville, RM)                                                   | 44        | 50        | 7              | <b>I CAN'T SIT STILL</b> —Patsy Cline<br>(Patsy Cline, Mercury 73413 (Phonogram), Nashville, RM)                                 | ★         | —         | 1              | <b>STILL LOVING YOU</b> —Don Parris<br>(Don Parris, Jimmy Payne), MCA 14500 (Don Parris, BM)                                    |
| 11        | 12        |                | <b>I NEED SOMEBODY</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                               | 45        | 55        | 7              | <b>LAY A LITTLE LOVIN' ON ME</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                           | ★         | —         | 1              | <b>QOT LEAVING ON HER WING</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                            |
| 12        | 14        |                | <b>YOU'RE THE BEST THING THAT'S HAPPENED TO ME</b> —Ray Price<br>(Ray Price, Mercury 73413 (Phonogram), Nashville, RM)                     | 46        | 47        | 9              | <b>WHAT GOT TO YOU</b> —Ray Price<br>(Ray Price, Mercury 73413 (Phonogram), Nashville, RM)                                       | 79        | 86        | 2              | <b>MY LOVE IS DEEP</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                    |
| 13        | 10        |                | <b>A PERFECT STRANGER</b> —Rudie Taylor<br>(Rudie Taylor, Mercury 73413 (Phonogram), Nashville, RM)                                        | 47        | 54        | 11             | <b>STAY ALL NIGHT</b> —Rory Wilson<br>(Rory Wilson, Mercury 73413 (Phonogram), Nashville, RM)                                    | 80        | 87        | 4              | <b>YOU'RE GOINNA LOVE YOURSELF IN THE MORNING</b> —Rory Wilson<br>(Rory Wilson, Mercury 73413 (Phonogram), Nashville, RM)       |
| ★         | 21        | 6              | <b>COUNTRY SUNSHINE</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                              | ★         | 60        | 5              | <b>TOO MUCH LOVE</b> —Rory Wilson<br>(Rory Wilson, Mercury 73413 (Phonogram), Nashville, RM)                                     | ★         | —         | 1              | <b>THE LAST LOVE SONG</b> —Rory Wilson<br>(Rory Wilson, Mercury 73413 (Phonogram), Nashville, RM)                               |
| 15        | 10        |                | <b>TOO FAR GONE</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                                  | 49        | 52        | 5              | <b>SPARKLIN' BROWN EYES</b> —Rory Wilson<br>(Rory Wilson, Mercury 73413 (Phonogram), Nashville, RM)                              | ★         | 96        | 2              | <b>DIXIE FRIED</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                        |
| 16        | 17        |                | <b>THE WATERS STOPS RUNNIN'</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                      | ★         | 68        | 3              | <b>YOU ASK ME TO—Rory Wilson<br/>(Rory Wilson, Mercury 73413 (Phonogram), Nashville, RM)</b>                                     | 83        | 53        | 2              | <b>BLEEP YOU</b> —Carl Smith<br>(Carl Smith, Mercury 73413 (Phonogram), Nashville, RM)                                          |
| 17        | 20        |                | <b>BROAD MINDED MAN</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                              | 51        | 48        | 8              | <b>KINDLY KEEP IT COUNTRY</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                              | 84        | 90        | 3              | <b>CALIFORNIA BLUES</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                   |
| 18        | 16        |                | <b>CAN I SLEEP IN YOUR ARMS</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                      | ★         | 64        | 3              | <b>THAT'S WHAT ILL DO</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                  | ★         | —         | 1              | <b>LOVIN' SOMEONE ON MY MIND</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                          |
| 19        | 14        |                | <b>BLOOD RED &amp; COW DOWN</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                      | ★         | 53        | 8              | <b>KENTUCKY SUNSHINE</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                   | ★         | 100       | 3              | <b>TOO MANY MEMORIES</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                  |
| ★         | 24        |                | <b>IT'S YOUR WOMAN</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                               | 54        | 57        | 6              | <b>PRECIOUS MEMORIES FOLLOW ME</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                         | 87        | 85        | 4              | <b>ALLEGHENY</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                          |
| ★         | 26        |                | <b>SING ABOUT LOVE</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                               | 55        | 59        | 7              | <b>THE DEVIL IS A WOMAN</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                | 88        | 88        | 4              | <b>LOVE AND HONOR</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                     |
| ★         | 28        |                | <b>I'LL NEVER DREAM THESE CHAINS</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                 | 56        | 57        | 5              | <b>SECOND CUP OF COFFEE</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                | 89        | 92        | 3              | <b>THE FIDDLE MAN</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                     |
| 23        | 14        |                | <b>JUST WHAT I HAD IN MIND</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                       | 57        | 56        | 6              | <b>WARM LOVE</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                           | 90        | 91        | 3              | <b>BAD, BAD, BAD</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                      |
| 24        | 22        |                | <b>IT'L BE HER—Don Parris</b><br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                                    | 58        | 66        | 3              | <b>WRAP YOUR LOVE AROUND ME</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                            | 91        | 95        | 4              | <b>IF THE BACK DOOR COULD TALK</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                        |
| 25        | 25        |                | <b>PLASTIC TRAINS, PAPER PLACES</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                  | ★         | 72        | 3              | <b>LULA—Don Parris</b><br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                                 | 92        | 94        | 3              | <b>SOUL DEEP</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                          |
| 26        | 26        |                | <b>DARLIN' (Don't Come Back)</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                     | ★         | 77        | 2              | <b>ANALOGUE LOVE</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                       | 93        | —         | 1              | <b>WHEREFORE &amp; WHY</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                |
| 27        | 31        |                | <b>TALKING WITH MY LADY</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                          | 61        | 58        | 8              | <b>GREEN SNAKES ON THE CEILING</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                         | 94        | 99        | 3              | <b>YOUR SWEET LOVE</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                    |
| ★         | 35        |                | <b>THE MOST BEAUTIFUL GUY</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                        | 62        | 69        | 9              | <b>YOU'RE MEANIN' ME DOWN</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                              | 95        | —         | 1              | <b>RELEASE ME</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                         |
| 29        | 29        |                | <b>OH OH FALLING IN LOVE AGAIN</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                   | 63        | 61        | 7              | <b>COUNTRY GUY I Love You</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                              | 96        | —         | 1              | <b>SWEET DEEPLY WALKER</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                |
| 30        | 30        |                | <b>YOU KNOW WHO</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                                  | 64        | 74        | 5              | <b>I CAN'T GET OVER YOU TO SAVE MY LIFE</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                | 97        | 97        | 2              | <b>COUNTRY &amp; POP MUSIC</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                            |
| ★         | 39        |                | <b>LITTLE GUY</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                                    | 65        | 78        | 4              | <b>CITY OF NEW ORLEANS</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                 | 98        | —         | 1              | <b>BE CERTAIN</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                         |
| 32        | 32        |                | <b>CARRY ME BACK</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                                 | ★         | 80        | 2              | <b>ALL IN THE NAME OF LOVE</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                             | 99        | —         | 1              | <b>HUMMINGBIRD</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                        |
| 33        | 27        |                | <b>ANNE DILL OF EMPTINESS</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                        | 67        | 79        | 5              | <b>I'LL BE YOUR RIDER</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                  | 100       | —         | 1              | <b>EVERYDAY WOMAN</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                     |
| 34        | 19        |                | <b>I RECALL A GYPSY WOMAN</b> —Don Parris<br>(Don Parris, Mercury 73413 (Phonogram), Nashville, RM)                                        |           |           |                |                                                                                                                                  |           |           |                |                                                                                                                                 |

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# America's cross-country champ

In the musical olympics, everything she touches turns to gold. In the coveted Country Music Awards, she continues to win the laurels.

She's Donna Fargo, the girl whose songs start country and cross over into pop.

"Little Girl Gone" (DOA-17476) is her latest example. This single is hitting the top of the country charts, and in typical Fargo fashion, has crossed over into pop. It's Donna's latest single from her soon-to-be-released album called "All About A Feeling."

As for awards, once again, Donna's walked off with the accolades. During this Country Music Week, the trade has awarded Donna three #1's and two #2's.

Whether she's competing in country or pop, Donna Fargo's always out front. It's not every singer-writer-performer who becomes America's cross-country champ.

**"Little Girl Gone" DOA-17476**





CBS ARTIST Lynn Anderson joins KSOP-FM personalities in moving the station to full power. The stereo station programs country music 24 hours a day, and is fed through cable into Nevada, Idaho and Wyoming. With her is station manager Henry Hilton. KSOP is in Salt Lake City.

## Nashville Scene

Continued from page 42

dio. It's on his farm near Franklin, Tenn., an 8-track facility with MCI equipment. It will be completed in December. . . . Phonogram has added Nick Nixon of St. Louis to its Mercury label. The St. Louis youngster is produced by Brian Keener. . . . Gusto Records has added a group called the Nashville Bridge to its label. It also has signed Irishmen Ray Lynam and Larry Cunningham. . . . Jene DeMaime and the Country Music Revue made a guest appearance with Mel Tillis at San Antonio, Texas. Jim Buchanan of the Stateiders, Mel's band, produced the last DeMaime session.

The Oak Ridge Boys, branching out in many directions, will be part of NBC's "Country Music Special" on Nov. 24, and part of the CBS "Country Corners" show which will be taped in Hollywood on Nov. 6-7. Tommy Cash, along with the Blackwood Singers, set a record one-night crowd at the Virginia State Fair. . . . Tony's Vinyl Albert has cut another single which is due out almost at once. . . . Al Pucca, vice president of Key Talent, says the firm has signed an exclusive booking agreement with the Collins Colins, a musical-comedy group. . . . Tony Moon advises that a Canadian rock group of the 1950's vintage, Bolt Upright and the Erection, have done an album for A&M Canada at the Buzz Cawson Creative Workshop here.

Herbie Smith of Astral Seven records performed twice for the city of Dayton, Ohio's "Music Under the Stars" program this season, the first time country music had been included on the show. A capacity audience of 10,000 attended each time. Now Herbie has opened his own night club, the Music Man, in Dayton. . . . Pam Miller works the famed Chattanooga Fall Color Cruise on shipboard with Grandpa Jones and Bart Lee. . . . Don Hollman set for a new session with Eddie Miller, the Dove winner. . . . Loretta Lynn's new single, "Hey Loretta," was one she didn't want to record in the first place. But Shel Silverstein insisted, and now she's happy about the whole thing. By the way, she'll be the cover girl of Pageant Magazine in December.

June Black, formerly with Mission Records, is now with Nashville Album Production, heading the gospel division, now working in conjunction with Jack Lineman and Hill-

## Country Music

Billboard

# Hot Country LP's

Billboard SPECIAL SURVEY  
for Week Ending 10/20/73

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\* Star Performer—LP's registering appropriate upward progress this week

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE—ARTIST<br>Label & Number (Distributing Label)                                     |
|-----------|-----------|----------------|-----------------------------------------------------------------------------------------|
| 1         | 1         | 7              | YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 203                    |
| 2         | 3         | 7              | LOVE IS THE FOUNDATION—Loretta Lynn, MCA 255                                            |
| 3         | 4         | 28             | JESUS WAS A CAPRICORN—Kris Kristofferson, Monument K2 20909 (Columbia)                  |
| 4         | 2         | 11             | I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11270                                      |
| 5         | 5         | 11             | LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty, MCA 235                  |
| 6         | 8         | 9              | THE BRENDA LEE STORY—Brenda Lee, MCA 24012                                              |
| 7         | 7         | 17             | SATIN SHEETS—Janet Presell, MCA 238                                                     |
| 8         | 6         | 26             | BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32747 (Columbia)                              |
| 9         | 9         | 11             | TRIP TO HEAVEN—Freddie Hart, Capitol ST 11197                                           |
| ★ 13      | 3         | 7              | FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4402                               |
| ★ 10      | 11        | 11             | LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA MP 1-4248                               |
| ★ 17      | 3         | 7              | PAPER ROSES—Marie Osmond, MCA SE 410                                                    |
| 13        | 12        | 20             | WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32772                                |
| 14        | 11        | 9              | ELVIS—Elvis Presley, RCA MP 1-4243                                                      |
| 15        | 14        | 10             | DON WILLIAMS, VOL. 1—J&M 4004                                                           |
| 16        | 16        | 12             | TOP OF THE WORLD—Lynn Anderson, Columbia KC 32475                                       |
| ★ 23      | 4         | 7              | ALL I EVER HEART TO DO WAS SING—Johnny Rodriguez, Mercury 1486                          |
| 15        | 15        | 16             | CLOSER POWER—Jerry Clower, MCA 317                                                      |
| ★ 17      | 5         | 17             | SLEEPIN' AWAY—Joan Sheppard, United Artists UA 14 1447                                  |
| 20        | 21        | 3              | INTRODUCING—Johnny Rodriguez, Mercury ST 61378 (Phonogram)                              |
| 21        | 21        | 3              | PRIMROSE LANE/DON'T GIVE UP—Jerry Walcott, MCA 366                                      |
| 22        | 25        | 30             | SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty, MCA 303                                    |
| 23        | 14        | 23             | COME LIVE WITH ME—Ray Clark, Del DGS 20810 (Fameco)                                     |
| 24        | 19        | 12             | NOTHING EVER HURT ME (Half As Bad As Losing You)—George Jones, Epic K2 32412 (Columbia) |
| 25        | 18        | 12             | HILL—Bill Anderson, MCA 329                                                             |
| 26        | 28        | 4              | NAIVE WILSON'S BACK, Volume 1—Loan Russell, Shelter SH 8013 (Capitol)                   |
| 27        | 20        | 8              | IF SHE JUST HELPS ME GET OVER YOU—Sonny James, Columbia KC 32751                        |
| ★ 34      | 3         | 1              | SAWMI—Mel Tillis, MGM SE 4007                                                           |
| 30        | 31        | 3              | ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300                                           |
| 30        | 35        | 18             | SWEET COUNTRY—Charlie Pride, RCA MP 1-4217                                              |
| 31        | 29        | 11             | TOMORROW NIGHT—Charlie Rich, RCA MP 1-1070                                              |
| 32        | 26        | 24             | GOOD TIME CHARLIE—Charlie McCoy, Monument K2 22215 (Columbia)                           |
| 33        | 6         | 1              | JUST WHAT I HAD IN MIND—Faron Young, Mercury 58M 1-674 (Phonogram)                      |
| 34        | 40        | 6              | THIS IS—Tony Booth, Capitol ST 11210                                                    |
| 35        | 37        | 4              | JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443                    |
| ★ 41      | 28        | 1              | THE RHYTHM AND OTHER FIVE AND OTHERS—Tom T. Hall, Mercury 58M 1-668 (Phonogram)         |
| ★ 45      | 2         | 1              | EARL SCRUGGS REVEAL—Earl Scruggs, Columbia 32426                                        |
| 38        | 32        | 17             | LORD, MR. FORD—Jerry Reed, MCA MP 1-4238                                                |
| ★ 48      | 2         | 1              | CAN'T ME BACK—Stiller Bros., Mercury 676                                                |
| ★ 1       | 1         | 1              | I CAN'T BELIEVE THAT IT'S ALL OVER—Sheeter Davis, RCA Victor MP 1-6327                  |
| ★ 39      | 3         | 1              | SUNDAY MORNING COMING DOWN—Johnny Cash, RCA Victor MP 1-6327                            |
| ★ 1       | 1         | 1              | MR. COUNTRY ROCK—Biny Crash, Odeon ARC 5788                                             |
| ★ 36      | 14        | 1              | MR. LOVEBARKER—Marvin Pate, Capricorn CM 3000 (S.D.)                                    |
| ★ 43      | 7         | 1              | TOUCH THE MORNING—Don Gibson, Mercury 651                                               |
| ★ 50      | 2         | 1              | SUMMER (THE FIRST TIME)—Bobby Goldsboro, UA 14214 F                                     |
| ★ 1       | 1         | 1              | PLASTIC TRAINS, PAPER PLANES—Susan Raye, Capitol ST 11273                               |
| ★ 43      | 27        | 1              | SUPERICKER—Ray Clark, Del DGS 20800 (Fameco)                                            |
| ★ 44      | 14        | 1              | HONKY TONK HEROS—Waylon Jennings, RCA MP 1-4210                                         |
| ★ 40      | 49        | 6              | DOYLE HOLLY—Barbara 11010 (MCA)                                                         |

top Studios. . . . Funeral services were held last week for Texas Bill Strength, at Minneapolis. He died there of injuries suffered in an auto accident several weeks ago. . . .

Marty Robbins got the major feature in Sports Illustrated last week. Revolves around his auto racing. It included a new song, which he will soon record.

OCTOBER 20, 1973, BILLBOARD

**MEGA**

MEGA RECORDS & TAPES, INC. U.S.A.

**SING ME A SONG**  
(To Make Me Happy)  
(Marilyn Sellars)

**STEREO**  
MR-200  
(MCA-PS-1818)  
2:58  
Buckhorn Music, Inc. (BM)

**Marilyn Sellars**  
Arranged by Bergen White  
Produced by Clarence Sellars for  
MCA Records  
© 1973  
MCA Records

**BUCKHORN MUSIC, INC.**

1007 17th Avenue, South Nashville, Tennessee 37203



# DOT'S ENCYCLOPEDIA OF COUNTRY STARS

DISTRIBUTED BY FAMOUS MUSIC CORPORATION, A GULF+WESTERN COMPANY

# S.

## STAFF

These are the people who work to make Dot Records the top country label in America. Dot Records is dedicated to country music, and only country music. The Dot staff is responsible for providing the country with the country music it most wants to hear.



Jim Foglesong  
President,  
Dot Records



Larry Baunach  
Vice President  
of Sales & Promotion  
Dot Records



Milton Blackford  
Professional Mgr.  
for Famous Music Publishing



Judy Gottier  
Receptionist



Jean Wallace  
Promotion Assistant



Regina Lorraine  
Administrative Assistant &  
Product Coordinator



Trish Cicero  
Secretary  
to Jim Foglesong

## STARS

These are the artists who make Dot Records what it is. It's the finest roster of recording talent in the country. Roy Clark, Brian Collins, The Compton Brothers, Howard Crockett, Tony Douglas, Donna Fargo, Ray Griff, The Kendalls, Judy Kester, Dave Kirby, Tommy Overstreet, Pat Roberts, Jack Scott, Joe Stampley, Hank Thompson, Diana Trask, and Don White.



## Focus on Mass Merchandisers

### AKAI Players in Sears, Vornado

By BOB KIRSCH

## BASF Combines Software Push

(Story page 3, 53)

LOS ANGELES—To most people, the name AKAI means a high end product aimed primarily at the audiophile. This is still true to a large extent, but the firm is also making important inroads into the mass merchant and department store markets and has added product to its line which will appeal to most hi fi consumers.

AKAI still produces high end reel-to-reel stereo and 4-channel tape decks and offers a 1/2-inch videotape system, but is also becoming more involved in 8-track and

cassette equipment in the \$200 to \$400 bracket.

Executive vice president Bob Owen and director of marketing, audio products, Jay Menduke, offered some views on the firm's mer-

chandising techniques, the video future, quadrasonic and the audio industry in general.

"In the past two years," Menduke said, "we've gone into a number of

(Continued on page 52)

## Huge APAA Set—

### Car Stereo Co.s

## Pushing In-Dash, Quality Machines

By EARL PAIGE & ANNE DUSTON

CHICAGO—Almost all the leading manufacturers in car stereo are set for what appears to be the largest ever Automotive Parts & Accessories Association (APAA) show at McCormick Place here Oct. 22-24. Over 600 firms will exhibit with car player firms concentrating more effort than ever on in-dash units and higher quality machines.

(Continued on page 52)

## RCA Video Delay

NEW YORK—Industry fears that RCA had run into delays with its plan to launch field tests of its SelectaVision MagTape TVC system this year, were confirmed this week by William Hittinger, the firm's executive vice president, consumer and solid state electronics.

In announcing that test market plans had been set back to "the first quarter of 1974" Hittinger said, "We believe that the industry has promise, but conditions affecting our entry into it have changed appreciably in recent months."

In describing the conditions of

which he spoke, Hittinger said the costs of basic components of the MagTape system had escalated, and blamed the "inflationary pressures" of the nation's economy for the rise.

He also said the need for additional product design refinements had been encountered, and that problems of entering the consumer market at an appropriate price level had become more apparent.

Said Hittinger, "We intend to gain more marketing and engineering experience in 1974 before making final commitments on the scope of our

(Continued on page 54)

## Allied Radio's Dilemma: 37 Store Sale

NEW YORK—The Tandy Corp. of Ft. Worth, Tex., slapped with a Justice Dept. order to divest itself of Allied Radio—a 37-store mid-Western retail chain—is faced with the dilemma of coming up with a suitable buyer.

Officials of the corporation are reported to have talked with at least 150 potential buyers since the order went into effect. However, because of the negotiations proved fruitless either because the potential buyers were too small to raise the necessary cash, or large enough to face the same dilemma as Tandy should they acquire the chain.

The asking price of the 37-store chain is reported to be in the vicinity of \$10 million, but Tandy officials feel that despite the figure, and rumors that the chain had been facing

(Continued on page 54)



PACIFIC STEREO's first hi-fi event in the Chicago area found Stanton headphones a popular item. Blank tape exhibitors included (from left) George M. Travers, district sales manager, Memorex; John Stenken of Market Sales (explaining TDK to a girl); Jack Y. Murai of Sansui's product development wing conducted a seminar on 4-channel, Marlene and Tom Barr with Chuck McShane in the Sherwood booth. Maxwell's Mark Harris (right) below in the firm's large exhibit.

## Stories up Front

- Hitachi U. S. Mfg.; Moves West
- 3M Files for Higher List Price
- Wallichs Leases Audio Sections . . . and inside
- Iowa Chain 'Mass Merchandiser'
- UA Push on Quadrasonic Tapes
- GE, Ampex Tape, Player Ads

## Fla. Chain Sees Pricing Vital in Hardware Expansion

MIAMI—The 25-unit Jackson's/Byrons chain based here finds that pricing is the key to increasing its involvement in electronic playback entertainment and accessories. "Pricing is the thing in our operations," said Don Waters, electronics and electric housewares buyer. "The most critical area for us is to make sure we have the right pricing on merchandise we're carrying in our stores plus the right advertising program to go along with it. After that we don't seem to have too many problems getting merchandise displayed properly, nor do we have much trouble in getting it sold. The key thing is to have the right price."

J/B's is a popular price point junior department store catering to the masses. "By that, we mean we cater to the most popular price range throughout our stores for the average consumer. That's where we're at right now and while we're trying to upgrade in many areas, we still want to hit the masses," said Waters.

Waters feels that price points are not difficult to establish and despite price increases that have come about in the past year, J/B is actually offering its customers more this year in entertainment departments than it did in previous years by driving harder bargains with manufacturers.

### More Stores

Jackson's/Byrons has just opened two new stores bringing the total to 25 covering every major area in the state of Florida. The southernmost store is located in Key West (sometimes referred to as the "southernmost city in the United States") and, up in the northwest panhandle, J/B has a store in Tallahassee, the state capital. Plans are on the drawing board to open five new stores each year for the next five years.

Although J/B is primarily a ready-to-wear, fashion oriented store where markups are higher than in consumer entertainment departments, playback entertainment is seen as legitimate profit-earning merchandise.

By SARA LANE

"Right now we're carrying a very limited amount of electronic equipment," Waters continued. "But each year we're trying to get more and more into this and we're having tremendous increases everywhere we go into that field."

Expansion in electronics came about because of progressive management within the store.

Waters stocks about four or five different component systems keying in on one or two numbers at "very, very good" prices and purchasing in tremendous quantities.

### Volume Purchase

"We'll buy a great number of one model, then hit it every couple of weeks with newspaper advertising. Rather than offer a wide selection of merchandise or step-ups, we'll key in on a single compact or two, then run the heck out of it."

Recently, for example, J/B offered a solid state stereo unit for \$109.99 which other stores were selling at \$180. "We've sold more in a month than most stores sell in a year with this item. Sometimes, we'll offer a unit for \$100 which our competitors are selling for \$150. When you have buys like that, customers recognize the value and come in and snap them up."

Waters finds that customers have a pretty good idea what stereo should sell for by comparison shopping and by watching local ads.

"We keep promoting within a certain price point; let's say a \$110 price point stereo, and that's where we stay. We're trying to build from here, but it's going to take a while. Our goal is to expand in the area of consumer entertainment, but we have to take it step by step."

### 'Quad Shops'

As proof of 'stepping up' operations in that department, J/B has just opened 'sound rooms' or 'quad shops' in four of its larger stores, featuring three or four different quadrasonic units. Waters admits it's more or less an experiment, but feels sure it will create interest and prove to be financially sound.

"There's a lot of interest in our stereo business which I feel

has been brought about by quadrasonic. People are talking about it and asking questions about it. They're becoming aware of something new has been happening in home entertainment. That doesn't mean they're rushing out and buying it right now, but they're asking and this has to help the total business. And we're fortunate to have a hip, progressive management which staunchly believes in the future of quadrasonic. They're really going on the subject. I feel there has been a lot of confusion in the consumers' minds about technical terms in the last few years, but it seems to be working itself out. We have 15 to 25 percent of our business going into quadrasonic; the rest is in stereo equipment. I would venture to say that next year will be the year of 4-channel."

Specialty shops selling higher-end equipment represent no competition to J/B. "They're selling higher priced products, which we just aren't able to sell. Our main competition is from other mass merchandisers in the area and the large discount stores."

Waters will stock name brand merchandise if it is well priced, but contends there's no point in carrying a name brand if it's over priced just for the sake of the name. "We'd much rather have an off brand radio or stereo unit if it's really of value to our customer. That's the important thing."

### Car Stereo

The stores carry a "good assortment" of Panasonic, Sound Design, some Lloyds, and 8-track car players manufactured by Dyna, a Miami firm.

"Japanese labels are strong now, but I think labels from Taiwan and Korea will become stronger than they are currently. I think customers understand that Japanese companies have had to go offshore to make their products because of the increase in prices in Japan. Consumers have read so much about the yen re-evaluation and the rise in production costs in

(Continued on page 50)

# GE, Ampex Tape, Player Push

By RADCLIFFE JOE

NEW YORK—In what is believed to be the first time that a major home stereo manufacturer is offering prerecorded software with his equipment in a significant package deal, General Electric has launched a full-scale consumer promotion program that offers prerecorded music tapes in both stereo and 4-channel formats at premium discount prices.

The promotion made possible through a special arrangement with Ampex Stereo Tapes makes top music charts artists available to purchasers of GE 8-track or 4-channel tape equipment at a fraction of the list price.

In the 8-track category GE is offering music by such artists as the 5th Dimension, Curtis Mayfield, Sergio Mendes, Michel Legrande,

the Partridge Family and Sha Na Na for \$1.99 with the purchase of any GE component, system or 8-track player.

The offer which remains valid until Dec. 28, can be used to order any or all of the tapes listed in the promotion. However, the \$1.99 charge is good only on the first tape. Additional tapes will cost the purchaser \$3.99 each with a 25 cents handling charge.

In the 4-channel category, the purchaser of a GE 4-channel system can order any number of discrete 4-channel tapes by such artists as Frank Chacksfield, Ronnie Aldrich, Tony Mottola, Ebbel Merman, Uribe Green, Edmundo Ros, Stanley Black, Caterina Valente, The Chiffons, Country Joe McDonald, Curtis Mayfield and Enoch Light. These tapes are being offered at \$4.99 each.

The special promotion is being supported by such point-of-purchase displays as posters, countertop displays, stickers and flyers.

# Scott Comeback Keyed to 'Buy American' Promo Ads

NEW YORK—Stereo components manufacturer, H.H. Scott, which filed a Chapter XI bankruptcy petition last winter, is making significant strides along the comeback trail, in a unique display of what the flexibility of a Chapter XI situation can do for an economically hard-pressed company wanting to reorganize without being pressured by its creditors.

According to sources close to the company, Scott, capitalizing on a "Buy American" drive that is gaining momentum, is well on its way towards realizing its goal of between \$5 and \$6 million in sales this year.

In the first nine months of this year, Scott re-established some 95 dealerships in 22 states in the union. A major jump from the six or seven to which it was reduced following its financial collapse.

Encouraged by the dealer and consumer response, the firm is now aim-

ing at about 200 dealers in a limited distribution arrangement.

Those Scott dealers that have so far been recruited by the company are optimistic about its chances of recapturing the market it once held.

According to Scott's spokesmen, at least one dealer, Del Padre Music Co., has been pushing the Scott system via co-op ads in local newspapers in the Springfield, Mass. area. The ads sullied "Made-in-America" theme as its main thrust.

It has been reported that consumer response to the advertisements has been so encouraging that Scott has been making reprints to which it hopes its other dealers would avail themselves.

The company, anticipating a continued vertical movement of its products, is also strengthening its assembly line with the addition of more employees.

## Panasonic Hockey Tie-in

NEW YORK—Panasonic has launched a major advertising program in GOAL, a new program magazine launched recently by the National Hockey League.

The ad schedule which will run in the magazine during the NHL's 1973-74 season will promote the company's line of 4-channel home entertainment systems, units of the Panasonic new Series 44 line, and Panasonic automotive products.

According to Panasonic officials, the schedule calls for color ads in 40 publications in each participating team's program, as well as in 80 programs slated for playoff games.

Panasonic is the only electronics firm among some 27 advertisers in GOAL. The magazine was designed to unite home team programs under a single publishing umbrella.

The new format will enable

(Continued on page 31)

# Fla. Chain Sees Pricing Vital in Hardware Expansion

Continued from page 49

Japan that I don't think the Taiwan label will be such a negative factor as it has been," Waters predicted.

Although J/B stores are spread the length and width of Florida, there are no real regional differences to speak of. "The exception is a college town compared to a retirement area. We have stores in both areas and we do better in electronics in the college town which, of course, is only natural. We get a cross section of customers from teenagers right up, due to our popular prices. We are not keying in on any special age group."

Waters said J/B would like to educate the consumer, but

with the limited assortment, it is an impossible task. Most customers are presold when they enter a store having read ads in local newspapers.

"We like to train our salespeople in the approach we've taken in offering values to the customer at a price they just can't refuse. When a customer comes in, though, we don't have to sell him that hard to buy a unit. That's already been done by our advertising and the price we're selling the unit for. In the four or five years in which we're expanding, we are getting trained and more knowledgeable help and we're trying to give them additional training in electronics. They have to know how to sell higher end components. Normally, we have two seminars a

year where we bring in our key manufacturers to discuss new products and new dimensions. But, we're not as strong on seminars as many other stores are.

Management is happy with the business we're giving and the contributions we've made as a traffic stimulator." Almost all of the 25 stores are single floor which gives J/B a definite advantage in displaying the home electronic departments. Most are near entrances or exits thereby creating traffic. In some stores, hardware and software are adjacent, in others they are in completely different areas. Waters finds there is no difference in placement of the two. "Some department managers agree with me, others disagree."

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- Shrink film
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# Tape/Audio/Video

## RepRap

This Friday (19) Electronic Representatives Association (ERA) second management seminar at the Hyatt Regency Hotel near O'Hare in Chicago will offer reps a personnel and computerized tabulation and analysis (extra fee of \$35) of his managing skills. The program, part of a series ERA is running, is to be conducted by Dr. Tom Tibbo, executive vice president, Wilson Learning Corp. Topics: examining personal styles, including leadership, evaluating interpersonal relationships, avoiding misunderstandings and sharpening management skills. Other seminars are in Walling, Mass. (Oct. 26-27) and Cleveland (Nov. 16). ERA is located at 233 E. Erie St., Chicago 60611 (312) 649-1333.

The Chicago-based ERA chapter will introduce a new automobile insurance program for its rep members in New England, according to Bob Wilson, Crest Associates, Inc., membership and member services vice president. Elements of the plan under Aetna Life & Casualty include a 5-15 percent savings under a group plan, convenient monthly checking account deduction payment and nationwide "teletar" claim service 24-hours via an 800 number. Details are available from Tom Sullivan, ERA director, at the chapter office, 1301 Waukegan Road, Glenview, Ill. 60025 (312) 724-7880.

Art Sverzell, general chairman, So. Calif. DMIR conference organization, is looking for an outstanding event at Del Webb's Kona Resort, Oahu, Hawaii, Feb. 14-17. Details are available from Larry Courtney, 23999 Ventura Blvd., Calabasas, Calif. 91302 (313) 888-9912.

Heur Muffs were among the many audio and accessory firms at the recent National Premium Show in Chicago, where Gordon Hannan, inventor of the unusual headphones, said the firm is working with Gillette in a premium program. Heur Muffs is looking for reps too and can be contacted at 513 Rogers St., Downers Grove, Ill. 60515 (312) 852-7330.

Gordon LeRoy, LSM Associates, Orchard Park, N.Y. 14532 (315) 548-4881, said the firm was just appointed to rep Jepsen Sound Laboratories in upper N.Y. LeRoy and WDMF-FM, Rochester, is sponsoring a stereo and quadraphone show (19-21) with many Rochester dealers participating such as Lafayette Radio and Bob Hyatt's Stereo Center. LeRoy believes 4-channel is being held back to some degree by what he calls the "carnegie trade" component dealer. "They haven't been able to integrate 4-channel into their high cost, high quality sales presentations. Can you imagine four Bose speakers in a system? This is their hangup, and we feel it is hurting them and 4-channel in particular."

ESP Co., Inc., 4796 S. Broadway, Englewood, Colo. 80110 (303) 781-4409, received first place award in the 73 Pickering momentum rep sales contest. Its coverage for Kenwood now includes N. M. and El Paso. Teutis is a new line. Wale is another line the firm reps.

Gene La Brie, national sales manager, Maxwell Corp., and TMC Sales Corp., 2465 Lemonte Ave., Fort Lee, N.J., will rep NYC metro and N.J. TMC is headed by Tom A. Marechal and formerly reped the TDK blank tape line.

Component Marketers, TEAC's, newly appointed rep firm for metropolitan NY, coordinated four dealer seminars each averaging 50 salesmen. William Canfield, TEAC Corp. of America's product development manager, attended each meeting, training dealers to demonstrate the firm's tape decks. The tape technology seminars were held at the Stader Hilton, Howard Johnson's, Saddle Brook, N.J.; Island Inn, Westbury; and Pan-Am Motor Inn, Queens.

Mouthshop Sales Inc., 1530 E. 12th St., Oakland, Calif., is expressing optimism in the economy by remodeling its offices. The firm, with Bud and Jack Mouthshop, Bruce Jacobs, David Grubbs, John Bolts, Dave Adams (newest member of the firm

who joined six months ago), Bud Shrophire and Phil Cocker, carries home entertainment lines for Garand, Sherwood, Shure Brothers, Koss, Tandberg, Sanyo and B&W.

The newly formed Stan Aschold Associates, covering Metropolitan New York and northern New Jersey from headquarters at 161 Cedar Lane, Teaneck, N.J. 07666 (201) 336-6661, has added Mel Pava as outside salesman, who brings nine years of experience in his northern New Jersey territory. Steve Wolf reports that the firm has added JVC to its line of home entertainment products, which includes CBS, Midland, Arco, Lenco, Supers, Nortronics, BMS Electronics and Knack.



NORTRONICS reps from H&K Sales in Menlo Park, Calif. pose for Billboard. At right, Art Sverzell, So. Calif. DMIR executive, congratulates Mrs. Ardis Kearns, owner, Electronic Supply Co., Las Vegas as first to sign for Hawaiian DMIR conference Feb. 14-17.



## How to make 17 inches of record care space your most profitable and fastest turnover area.

Sales of Watts record care products are skyrocketing from coast-to-coast. Dealers are finding it's one line that offers fast turnover, high profit margin, repeat business and impulse sales — with a minimum investment in cash, care and space. In fact, only \$72 starts you in the fabulous Watts record care business. That's the total cost of a fully stocked Watts Mini-Rack. Watch it sell itself in just 17 inches of space.



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FOR THE LIFE OF YOUR RECORDS.



### Panasonic Hockey Tie-in

Continued from page 50

hockey fans to read articles by national sportswriters and celebrities, while allowing each company to retain its local identity. The magazine is being produced by the National Hockey League Services.

## Car Stereo

## APAA ACTION

- Continued from page 49
- Other trends and activities of buyers and dealers who will be shopping the show indicated from interviews across the country include:
- Continued upgrading of speakers with emphasis on larger, heavier units and more 2-way speakers.
- In-dash installation resulting

in more specialists because of the custom nature of the work:

- Quadrasonic units moving comparatively slow due primarily to a lack of software appealing to predominantly young audience and few in-dash units and few units with slide mounts; 2:20 percent sales ratios are being reported;
- More involvement with car dealers.

- Smaller stores concentrating on higher quality units, emphasizing more features, better sound;
- Car cassette still selling at about a 1 to 10 ratio to 8-tracks, again with a lack of software reported.

A distinct difference in smaller market dealers movement of in-dash as opposed to in-dash sales in 8-tracks, again with a lack of software reported.

## AKAI Players in Sears, Vornado

- Continued from page 49
- The so-called mass merchants, such as Lechmere, 18 Sears outlets in Florida under our name, Kennedy and Cohen, Newmark & Lewis, Vornado which has the Two Guys stores, Swallows and Handy Andy.

Why has AKAI gone into these outlets? "The average consumer is smarter and he wants better quality product," Menduke says. "There has been a certain evolutionary process going on among a lot of the so-called discount stores. The image is changing. These people are not selling schlock, they're selling good merchandise in volume. All of the stores I named carry a full assortment of our tape product," he added. "They may not carry every item, but they carry something from each configuration. And the average consumer wants quality now, especially the kids. They've grown up with tape. We will help the mass merchant through point of purchase displays,

seminars, our dealer salesmen and suggestions for dealer tags. The audiophile image is very important to us, but we're not going to ignore all other types of retail outlets."

Owen added to some of these views. "The mass merchants are looking ahead a few years, realizing that most of their goods in the electronic field will be sourced in America. And we've broadened our consumer base. It's still high end but we think it's more competitive. For example, we now have a receiver-amplifier combination, and the super audio bug will want them separately. But the average consumer is more quality conscious than ever before. Take today's young people. I don't think they visualize themselves as pipe smoking, slide rule carrying engineers. They are interested in how a unit sounds and how reliable it is, and they listen very carefully. They know good sound, and they're pretty damn critical."

What about some of the other areas AKAI is involved in, such as video? Currently, they offer several models, including a 1/4-inch portable unit with camera.

"There really is no consumer video market at this point in time," Owen said. "What I do see for the future is potentially huge markets or devices. I think too many people have made the mistake of thinking in terms of one cure-all device that satisfies the consumer."

"The first market," Owen continued, "would be direct off the air recording. The second, and probably the most significant from a consumer vantage point, is a unit that will play pre-recorded material, most likely a disk. I think you'll find color pictures and sound in the same disk, be it stereo or 4-channel. The point is, everybody is familiar with the disk concept as a result of audio. I would guess that over the next decade you will see a lot of low-cost hardware incorporating sight and sound."

"The third area," Owen added, "and the one we have been moving in, is the camera replacement market. This would be our portable camera system, and I think it will go mainly for professional use. I expect it will be 1/4-inch tape and marketed through the audiophile-mass merchant type of operation. At first it will not be a high profit item because the whole secret is to make a production commitment to bring the price down. We already have a viable market, and we're looking at the professional market. In other words, the user who makes use of this equipment for part of his income. Our product is already being used in industrial training, real estate and by a lot of sports coaches. We are also doing quite well with the camera in the educational field. But we think the experience we're getting now will be invaluable when the consumer market develops."

Owen also feels that cable TV will open up a market for video because of the number of programs of local origin required by the FCC. AKAI's unit will play through any TV through a small converter."

Switching to audio, Owen said that AKAI will continue to be strongly involved with cassette and 8-track as well as reel-to-reel, believing the first two configurations appeal strongly to the average consumer and have come a long way as far as audio is concerned.

Talking about quadrasonic, Owen said he is "bullish." It's definitely a new listening experience, not a gimmick. We don't have low-priced material, but more and more people want real quality and are willing to pay for it in 4-channel reel-to-reel and 8-track. I think as more tape software becomes available, you'll see more and more hardware available. This has also been fantastic for the speaker market, producing real growth, not inflated growth figures. And again, this goes back to youth. People who are interested in the total sound experience."

Dealers indicated that the theft problem is the major factor for increasing sales of in-dash equipment in metropolitan areas.

All five outlets report more advertising in car stereo with several going to in-store broadcasts by radio stations.

Exhibitors

- Auto Electronics, Inc.
- Amberg Co.
- Audiovox Corp.
- Automatic Radio Sales, Inc.
- Bosman Astronics
- Car Tapes, Inc.
- Cosmolect, Inc.
- Custom Case Mfg. Co.
- Dyn Electronics, Inc.
- Electronic Industries Inc.
- Fidelity Products Co., Inc.
- Harman International Corp.
- Island Dynastones, Inc.
- JFD Electronics Corp.
- JLL Corp. of America
- Jensen Sound Laboratories
- Kraus Enterprises Inc.
- Kentron Enterprises, Inc.
- Leas Jet Stereo, Inc.
- Le-Bro Stereo Co., Inc.
- Magnadyne Corp.
- Manhattan Etc. Corp. of America
- Midland Automotive Products
- Mitsubishi International Corp.
- Monitors
- Monte Stereo Corp.
- Recon Corporation
- Rubenstein, Inc.
- Sanyo Electric Inc.
- Spekman Corp.
- Tenna Corp.
- Ush Electronics

Precision announced its tie-up with Mopar, the parts division of Chrysler, and both deals appear to reaffirm the attitude of tape manufacturers regarding non-traditional outlets. They are on the increase in the U.K., but tape firms are only interested in deals which guarantee high turnover and officials say the day of the garage selling half a dozen tapes a month is numbered.

EMI's deal with the 500 distributors of British Leyland cars and parts is thought certain to encourage dealers to invest in tape alongside their car accessories products. The massive catalog of EMI has been pruned so dealers will be offered most of the best repertoire available from EMI. The deal is however not exclusive like Precision's arrangement with Mopar. EMI tape marketing manager Barry Green pointed out the deal was exclusive only in its initial stage when other companies were unlikely to sell tape to British Leyland distributors for perhaps six months. But Green's attitude is basically that EMI is extending the message of tape, and once the distributors "get the feel of tape" it could be of benefit to other manufacturers to market tape through British Leyland dealers.

British Leyland however has been careful to insure it backs good product, and in fact Green pointed out that negotiations for the deal had taken a year. Now, although the deal initially will involve about 500 British Leyland distributors, the potential coverage for EMI tape is much wider.

## EMI U.K. CAR TAPE PROGRAM

LONDON—EMI has signed a tape deal with the largest U.K. motor manufacturer, British Leyland. The deal comes only weeks after

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# Tape/Audio/Video Tape Duplicator

**Saki Magnetix, Inc.**, Santa Monica, Calif., is focusing on the high quality tape head market now that so much emphasis is being placed on high speed duplication, according to **Trevor Boyer**, sales manager. The firm is headed by **Eugene Sakagawa**, who founded Saki in 1969. He was manager of magnetic head engineering, Winston Research Corp. (div. Fairchild Camera), for nine years a supervisor of magnetic head production for 3M, following the absorption 3M of Crosby Enterprises, for which Sakagawa worked after leaving the

Univ. of So. California's television station in 1953 where he was chief engineer. Boyer has been with Applied Magnetix Corp. where he specialized in magnetic head sales and with Syntex Div., Food Machinery Corp. Saki is now manufacturing all formats of audio tape heads and is a major supplier of hot pressed glass bonded ferrite heads, Boyer added. **Audimatek, Inc.** is readying a prototype of a new model 741 8-track cartridge window, said **Norman Deletake**, Jr. Characteristics include 390 ips, adjustable to near a 300 ddb at approximately 12 seconds; heavy duty casting construction; ball bearing (Bodine) motors; monitor amplifiers; reversing switch; manual operation. Price will be \$355 list. Deletake said the firm is looking for reps and dealers.

**MVC Dist. Corp.**, Livonia, Mich., is starting to license product for duplication and marketing with its first product "The Ballad of Jonathan Livingston Seagull—I Must Learn to Fly," said S. R. "Si" Wagner, marketing manager. Cartridges and cassettes will be sold to dealers for \$2.50.

## BASF Combines Software Push

• Continued from page 3

some 20 key markets across the nation. Berberian stressed that the mass market push was geared to open new doors for BASF distributors, and should not be construed as a move to replace the firm's important distributor network. He also pointed out that the aggressive move into the mass merchandise market did not mean that BASF was abandoning the small but lucrative audiophile market in which it got its first start in this country.

The massive promotional push, strategically timed to coincide with BASF's organizational changes, will, according to Dempsey, further bolster the firm's plans to give additional support to BASF records distributors through the use of the strong market services that exist in the Audio Video Division.

Dempsey also said that BASF Records will step up its A & R activities in this country in addition to its redoubled push on what he called a refined catalog of jazz, classical and pop music.

In addition to its extensive media promotion, BASF System has also updated its sales presentation, shifting from slides to flip charts, because, according to Berberian, the slides were constantly being obsoleted by innovations created by BASF's research and development technicians.

Some of the innovations alluded to by Berberian include new packaging for the company's blank 8-track line, an eye-catching assortment of counter and floor displays that come in both fixed and rotating models and are available without charge to merchandisers ordering the stipulated amount of blank tape products; and an attractive co-op advertising plan, that is constantly being upgraded to meet the changing needs of the dealer.

Assessing his company's push into the highly competitive marketing ideas, that included education of store managers, buyers and sales help, the establishment of a mailing list for managers and buyers to keep them constantly informed of developments at BASF, personalized help with problems of space, product turnover and advertising, and access to all the display material they could

**Columbia Magnetix** has installed a new high speed tape coating machine which incorporates a solvent recovery system designed to capture and recycle up to 28 pounds of solvent per minute, according to **Sam Burger**, vice president, manufacturing, Columbia Records.

Burger said that the primary purpose of the machine is to increase the tape plant's production capability. He added that the unit, designated an "A-Coster" also provides a more

uniform coating of oxide and lube, as well as the precision and nature of the quality control.

Designed and constructed by **Dr. Peter Landskroener**, director of new product development for Columbia Magnetix, the unit also boasts an automatic feed mechanism for the base film supply.

Describing the unit's solvent recovery system, Burger said that the solvent captured, is drained and re-filtered before it is re-introduced

into the system. "The advantages of this include optimizing the economics of the coating system, and the prevention of air pollution since the solvent is not released into the atmosphere," said Burger.

The unit is expected to go into full production within the next few weeks, at which time Burger claims it will function at speeds greater than have been achieved by any other existing machine doing the same job.

## Nortronics Adds to Accessories

**MINNEAPOLIS**—Nortronics Co. Inc. has introduced a video recorder case kit containing all the products required to keep videotape recorders operating at peak performance.

The kit, designated model QM-5, contains tape-head cleaner in a 16 ounce spray can, foam swabs, non-abrasive cellular cleaning tissues, and static and lint-free cloth.

According to Nortronics technicians, the cleaner is effective and safe for removing oxide deposits,

and dissolving a wide range of other contaminants. It is supplied with an extension tube for spraying directly into hard-to-reach areas.

The foam swabs are reportedly manufactured with a specially formulated material with a cellular structure that captures dust, dirt and oxide from the video heads when impregnated with the tape/head cleaner.

The product is being marketed by Nortronics record care division, and

individual units are replaceable from regular distributor stock to prevent obsolescence of the kit.

Also new to the Nortronics accessory catalog is a professional blank eraser for cassettes, cartridges and reels. The product, model QM-11 generates what the firm's technicians call an extra-powerful 60Hz magnetic field which will completely erase prerecorded tape products.

The eraser features a sensitive micro-switch that is activated with finger pressure and deactivated as soon as the eraser is laid down.

This function, according to Nortronics spokesmen, provides a unique safeguard that prevents burn-out by accidentally leaving the eraser on the "on" position. Other features include a coiled power cord and instruction manual.

Rounding out the new line of accessories

(Continued on page 55)



There's quite a difference—the difference between ho-hum, dead inventory and fast-moving, top profit merchandise that makes your accountant happy.

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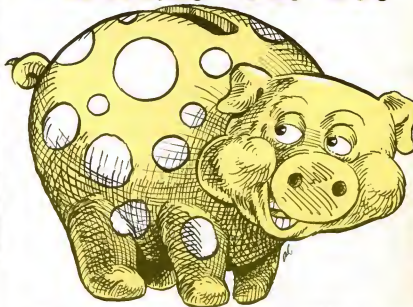
If your business is just buying photograph needles, you may be missing profit opportunities.

If your business is selling photograph needles, contact your FidelityOne Distributor.



## SUPERSCOPE TAPE DUPLICATING

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## 3-Prong Expansion by Tennant

## New Products

NEW YORK—The C. Tennant & Sons Co. has launched what it calls a "three-prong growth program" to satisfy the growing needs in a generally short-supply market, according to Kenneth Moritz, the company's vice president.

The expansion program for which major funds have already been allocated, will include distribution, increased product representation and additional personnel, all within the firm's electronics division.

Moritz said that negotiations for the cash purchase of "an important East Coast electronics distributor was near fruition." Also in the works are negotiations for similar acquisitions on the West Coast and Southwest.

The Tennant executive said that acquisition of the nationwide facilities will add a new and important U.S. national distributor network to his firm's existing sources.

He continued, "Backed by our financial strength and marketing experience, plus the 'in place' personnel of acquired companies, a new national marketing force will be-

come apparent in the months ahead."

Tennant is also negotiating with certain U.S. manufacturers to expand its overseas line representation. According to Moritz, the firm's U.S. headquarters which includes financial, licensing, shipping, translation and communications groups, services over 15 overseas offices, and makes an attractive package for U.S. manufacturers who feel that they are missing major sales as a result of improper approach to international markets.

The company is also continuing to staff its office with "international marketing pros" who will work alongside its engineering and technical staffs.

Meanwhile Tennant has also installed direct private leased Telex

communications facilities in all its overseas offices. According to Moritz the facilities are manned by the firm's engineering and marketing personnel who are backed by technical interpreters in cases where language barriers exist.

Explaining Tennant's decision to install the intercontinental communications network, Moritz said that whether acting as a buyer or vendor on behalf of its clients, Tennant's realizes that decisions are based on production schedules and today's flexible prices resulting from short-term items. "Proving that the mail service is practically obsolete in such situations, we believe that the network, which includes East bloc countries, is one of the best services we can offer our clients," said Moritz.



STEREO RECEIVER unit No. RA200 was announced by General Electric and suggested \$299.95 price tag. The 5-position function switch selects AM/FM/FM Stereo/Phono 1 and 2, and Auxiliary. Component is equipped for "Quadri-Fi" sound.

## Pioneer 2-Way Speakers

NEW YORK—U.S. Pioneer Electronics Corp. has introduced a budget-priced, high-efficiency, compact bookshelf 2-way, 2-speaker system to its line of speakers.

The unit, priced to sell at less than \$60 features what Pioneer technicians call excellent transient response with low distortion and wide dispersion.

The system designated Project 60, utilizes an 8-inch cloth half roll surround woofer with an over-size magnet, and a long throw voice coil working together with Pioneer's ex-

clusive free-beating cone with a special surface coating.

The unit's midrange and treble spectrum is handled by a 2½ inch diecast aluminum horn-type midrange tweeter using a polyester film diaphragm.

Project 60, according to Pioneer technicians, covers a frequency range of 50 Hz to 20,000 Hz. Its maximum input power is 60 watts. The unit is enclosed in a wood grain cabinet with special sound absorbing materials, and faced with a decorator styled sculptured grille.



THE SHARP RD-409 4-track, 2-channel stereo cassette tape recorder deck is said to be compatible with any component system. Priced to retail at \$99.95, unit weighs under 5 lbs.



BATTERY-powered "Evesdropper" Model 11-707 tunes FM and VHF television audio. At suggested retail price of \$29.95, unit features earphone and pillow speaker.

## RCA SelectaVision Test Now in '74

*Continued from page 49*  
participation in the video recording industry."

He added, "Rather than adhere to a rigid timetable and pricing schedule, we intend to shape our program to the changing conditions that the industry is now experiencing."

Although Hittinger made no direct reference to Cartridge Television, Inc., whose Cartrivision system slipped on the consumer market earlier this year when the company filed a Chapter XI bankruptcy petition, many industry observers feel that this was the key to RCA's decision to tread softly at this time.

The MagTape system which was launched by RCA, after the company ran into problems with its Holotape unit, and subsequent to Cartrivision's market entry, was, at the time ballyhooed as Cartrivision's first major competitor.

Less than a month ago, the RCA MagTape system had been cited as "the ghost of a giant" what Cartridge Television had been forced to fight along the way by Larry Hillford, ex-head of Cartridge Rental Network, the TVC rental software company which had been part-owned by CTI (see Billboard 10-6).

It was as recently as the 1973 Summer Consumer Electronics Show, held in Chicago in June this year, that Dave Miller, director of product management for SelectaVision products, said that plans for the introduction of the MagTape system were continuing as scheduled, and that his company planned to place MagTape units on the floors of selected retail shops, and in consumer homes late this year as part of a pilot marketing program to gauge the dealer and consumer reactions and usage of the products.

At the time, Miller also promised that production units of the system would reach retail sales floors by the first quarter of 1974, the time slot now set aside for the introduction of the firm's test market program.

## 37 Store Sale

*Continued from page 49*  
A decline in sales volume, Allied Radio was an attractive investment because of the opportunities inherent in the chain, and the incredible growth of the consumer electronics industry.

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No. 570 FULL-FOAM SHIELD  
No. 410 FLAT SHIELD  
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|---------------|-----|
| 32 min.       | 68¢ |
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| 64 min.       | 81¢ |
| 90 min.       | 99¢ |
| Empty         | 26¢ |
| Head Cleaners | 50¢ |

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TERNA's new counter display for car stereo tape players and speakers is constructed of hardboard with walnut paneling. Equipped with power supply, display serves as wiring hook-up testing unit.

**Norelco CARRY-CORDER SPECIALS!**

Here's a chance to profit on these fine cassette recorders in original factory-sealed cartons with factory guarantee and service in your local area.

|                                                                                                                  |       |       |        |
|------------------------------------------------------------------------------------------------------------------|-------|-------|--------|
| #150 Includes mike, carrying case, C-60 cassette.                                                                | *1-3  | 4 up  | 100 up |
|                                                                                                                  | \$26. | \$24. | \$23.  |
| #1420 (ALC) Includes mike, carrying case with storage compartment, C-60 cassette, input/output cord, AC adapter. | \$34. | \$31. | \$30.  |

\*Add 3% for shipping—4 or more prepaid  
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1776 Columbia Road, N.W., Washington, D.C. 20009  
(Ref: Riggs Nat'l Bank, D&B, Better Business Bureau, Wash., D.C.)



# Growing Iowa Firm Views Itself as Mass Merchandiser

By JACK COGGINS

## HIGHLIGHTS

- Low profit margin, name brands, service
- Need for faster parts availability from mfrs
- Customers' initial demands very often switched
- Executives urged to work on the sales floor
- Consumers have brand "unconsciousness"
- Private label merchandising may be inflexible
- Price-point determination vital key to buying
- Advertising not exclusively oriented to youth
- Regional differences demand often critical
- Consumers have attitudes on off-shore labels

COUNCIL BLUFFS, Iowa—Stores are like farmers' fields. Success is measured less by acres under cultivation, more on quantity and quality of yield per acre. Similarly, the impact of a mass merchandiser on the audio industry is more realistically determined by not how many stores are in operation, but by actual tonnage sold and degree of service provided sound system customers.

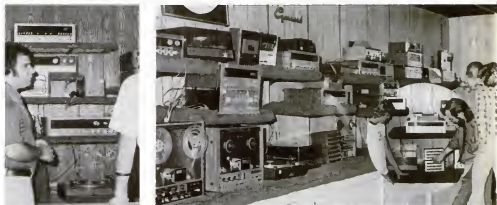
If this analogy holds true, World Radio here is both mass merchandiser and volume seller, even though its current number of stores in operation is minuscule compared to 100-plus unit chains. World Radio has eight stores. They are also located in Des Moines, Ames, and Iowa City, Iowa, and in Omaha, Lincoln, and Grand Island, Neb.

"We are expanding all the time," assured Juan S. Roque, director of marketing for the relatively young aggressive selling organization. "New store locations are being looked into. So, in the next couple of years, World Radio may have an additional three, four—possibly five—stores."

Roque attributed rapid continuing growth to three main factors. "We are geared to sell tonnage at low individual sale profit margins. We handle a number of good demand, well advertised, quality name brands and are adding more. We are one of the very few truly volume retailers set up to actually provide, not merely promise, full efficient and fast service after the sale."

### Concept of Service

World Radio views service, not as an equilibrating tail of the selling kite but, rather, as a maneuvering string that helps take sales even higher. "Volume selling is essentially a snow-



WORLD RADIO director of Marketing Juan S. Roque (left) above chats with customer. Insert at right shows Jim Rupert (right) operating master control that allows for the demonstration of any combination of amplifier and player along with speaker desired.

balling process," Roque noted. "Without service, the snow melts before the ball attains sizable dimensions. Each satisfied customer is a link in a longer and longer chain of referrals."

However, at World Radio, service is more than a sign and a counter. It is backed by expert repair personnel, and service-oriented sales personnel. "Lots of times," explained Roque, "we can fix minor defects right in the stores while customers wait. This is important because people want fast as well as qualified service. With our own repair department, we can control both quality and speed better."

World Radio thinks the length of warranties are fine and that most companies stand behind their products "pretty good." "The problem is that, in order to back warranties at dealer level, we have to have fast availability on parts," Roque said.

"When our valuable customers come in with defective items under warranty, they do not want to wait one, two, even three months, for parts. Parts availability should be increased to the

point where dealers which have their own service departments can get on the phone and say, 'I need such and such parts, put them in the mail right away.' And get immediate action. It can be done. As long as we can get the parts fast, everything is fine."

### Selling Concepts

About 25 percent of World Radio customers come in with notions about brands and features desired. But even these must be educated. What they have in mind, more often than not, doesn't correspond to their actual needs. So sales personnel are trained to sell towards filling needs not notions.

To illustrate the importance of selling to actual needs of customers, Roque said. "If a customer comes in with the notion that he wants to spend between \$199 and \$299 for a cassette recorder with an AM and FM stereo with turntable and a pair of speakers, the important question is what that amount of sound fill the size of room he will be listening in. If not, personnel must guide the customer with right information into selecting the right equipment."

(Continued on page 56)

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## 800 Tape Set

NEW YORK—Jeffrey Norton Publishers has acquired "Sound Seminars" an audio tape series featuring lectures on business, education, history, philosophy, fine arts, philosophy and other subjects, from McGraw-Hill.

The series which contains more than 800 titles are available either in cassette or open reel format, and are available from Jeffrey Norton at an \$11 list price.

Norton has also acquired what it calls a sub-series titled "Today's Poets" which originated at the YM-YWHA Poetry Center readings. On these tapes are such contemporary poets and writers as W.H. Auden, Doris Lessing, John Barth, John Updike, Anne Sexton, all reading their own works.

## Nortronics Accessories

### • Continued from page 53

cues is a professional head de-magnetizer that removes residual magnetism from heads, capstans and guides.

The unit, model QM-202 also generates a controlled 60Hz. magnetic field strong enough to effectively de-magnetize without creating additional residual magnetism.

The product's primary function is to demagnetize active pole pieces and faces in recorder playback heads, thus preventing hiss, noise and possible crosstalk which can be caused by a magnetized head. It also prevents partial erasure of pre-recorded tapes.

The QM 202 features a flexible probe for reaching usually inaccessible recorder/player parts. According to the Nortronics technicians, the magnetic field radiates from the tip of this probe which is designed to contact sensitive areas without physical damage.

**Craig keeps the price low—under \$150.\*  
Dolby keeps the noise low.**



\*Manufacturer's suggested minimum retail \$149.95 \*\*Dolby is a registered trademark of Dolby Laboratories, Inc.

# Channel Master Matrix System

NEW YORK—Channel Master has introduced a new home music entertainment system featuring what the company calls a derived audio matrix system that delivers four different sounds from four separate speakers.

The unit, model 6681, also features a built-in 8-track stereo tape

player and recorder, full-size record changer, and AM/FM stereo receiver.

According to Channel Master technicians, model 6681 is a completely solid state system with 100 watts of Instant Peak Power, or 20 watts of stereo music power, RMS, five watts per channel.

It also has right and left channel illuminated recording meters, slide controls for volume, play, balance, treble, bass and both recording levels. It has push button controls for auto stop, repeat, pause, restart, fast forward and ALC. A full complement of inputs and outputs is also provided.

# Iowa Chain Pushes Brand Names

• Continued from page 55

help them understand that by spending an additional \$150 he will get what he really needs."

Sometimes it is the other way around. "A customer will come in with the notion that he must have an 8-track deck built into a system. We demonstrate sound out of a disk and

then we play the 8-track. He decides that, actually, he doesn't like the noisy 8-track. So, he ends up spending less money than he had intended. But he is happy. He will tell his friends. That's how we build our business. In nine out of ten cases where customers come in with something in mind, it is necessary for us to redirect them to a choice that will actually end up filling their needs."

To sell this way, a fully alert and qualified selling force is required. World Radio takes a very direct approach in building its force. "The people at the top of the organization work regularly in the stores," Roque said. "We're not just here behind desks sending out memos, having secretaries type nice letters of congratulations. We do it directly. When I set up a weekend sale at a store, I go there and work the floor, selling. This way we both convey market and product information to our people and at the same time find out for ourselves what customers want. This approach has given us a lot more mobility."

"Because we sell well-known major name brands, any single World Radio store will sell fifty times more

stereo systems than any single store of a particular much larger chain which offers only its private label." Roque made this statement to stress the important place name brands take in his firm's consistent ability to build volume sales.

Brands carried include Sony, TEAC, Pioneer, Fisher, Sansui, BSR, Marantz, Akai, Garrard and Panasonic.

World Radio has private labels on small items, such as cassette tapes, but not on equipment. "However," he said, "we are looking into it and conceivably could be doing some in the next two or three years. If we decide to move in that direction at all, it will be with extreme caution. We would not jump into just anything."

(To be continued)

# Kenwood Prod.

LOS ANGELES—Kenwood has introduced the KR-2300 AM-FM stereo receiver, set to retail at \$199.95.

The unit features phono, auxiliary and tape jacks, two IF stages in the AM tuner and microphone level control.

# New Products



**BALLAD II** by Teledyne Packard Bell is a 100-watt matrix 4-channel amplifier, AM/FM stereo tuner, 8-track player, turntable, and two-speaker system complete with bookshelf housing. Model K10205, at suggested retail of \$329.95, also includes headphones.



**BSR "Quasi-Quad"** 4-channel conversion system includes a passive matrix enhancer with two rear-channel speakers. Unit lists at \$59.95.



**PERFORMERS'** microphone, Model 671 from Electro-Voice, carries \$60 net price. Nine features improved diaphragm through Volumetric-Hologram design.



**SECURETTE** clear plastic cassette display unit holds 120 tapes. Each of the columns spins on stainless steel rods. When key is turned, a cassette may be removed.



**AUDIOVOX FMC-IC** converts any AM car radio into an FM radio. Listing at \$44.95, the Micro Converter is installed under-dash.



**SOUND ISLANDS** are Magnavox's remote speaker systems; they receive sounds of a stereo console without wiring. Transmitting unit No. 1401 retails at \$39.95. Models 2512 and 2511 are \$129.95 and \$79.95 respectively, list price.



**NO 56A6** solid wood wall case for 8-track cartridges is Esmond Industries offering for \$29.95 retail. Unit holds 36 tapes.

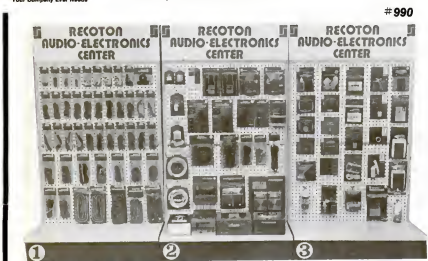


**MODEL 5741** control unit for Stanton Magnetics line of headphones, priced at \$19.95, features separate volume and tone controls for each channel and 17 feet of coiled cord.

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has really got  
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**Hits!**  
together!

## THE COUNTRY ALBUM CHART

|    |                                      |                                      |
|----|--------------------------------------|--------------------------------------|
| 1  | LOVE NEVER BEATS                     | CONWAY TWITTY—MCA 359                |
| 2  | YOU'VE NEVER BEEN THIS FAR BEFORE    | CONWAY TWITTY—MCA 359                |
| 3  | LOVE IS THE FOUNDATION               | LORRETTA LYNN—MCA 355                |
| 4  | LOUISIANA WOMAN, MISSISSIPPI MAN     | CONWAY & LORETTA—MCA 335             |
| 5  | SATIN SHEETS                         | JEANNE PRIETT—MCA 335                |
| 6  | THE BRENDA LEE STORY—MCA 2-4012      |                                      |
| 7  | LOVE AND MUSIC FOR YOU               | THE BILLY ANDERSON—Columbia KC 32429 |
| 8  | THE BILLY ANDERSON—Columbia KC 32429 |                                      |
| 9  | LOVE AND MUSIC FOR YOU               | THE BILLY ANDERSON—Columbia KC 32429 |
| 10 | LOVE AND MUSIC FOR YOU               | THE BILLY ANDERSON—Columbia KC 32429 |
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| 49 | LOVE AND MUSIC FOR YOU               | THE BILLY ANDERSON—Columbia KC 32429 |
| 50 | LOVE AND MUSIC FOR YOU               | THE BILLY ANDERSON—Columbia KC 32429 |

## Cash Box Top Country Albums

|    |                                   |                                        |
|----|-----------------------------------|----------------------------------------|
| 1  | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |
| 2  | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 3  | LOUISIANA WOMAN—MISSISSIPPI MAN   | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 4  | THE BRENDA LEE STORY              | MCA 2-4012                             |
| 5  | LOUISIANA WOMAN—MISSISSIPPI MAN   | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 6  | SATIN SHEETS                      | JEANNE PRIETT (MCA 335)                |
| 7  | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 8  | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 9  | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 10 | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |
| 11 | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 12 | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 13 | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 14 | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |
| 15 | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 16 | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 17 | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 18 | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |
| 19 | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 20 | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 21 | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 22 | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |
| 23 | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 24 | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 25 | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 26 | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |
| 27 | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 28 | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 29 | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 30 | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |

## COUNTRY LOOKING AHEAD

|    |                                   |                                        |
|----|-----------------------------------|----------------------------------------|
| 1  | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |
| 2  | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 3  | LOUISIANA WOMAN—MISSISSIPPI MAN   | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 4  | THE BRENDA LEE STORY              | MCA 2-4012                             |
| 5  | LOUISIANA WOMAN—MISSISSIPPI MAN   | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 6  | SATIN SHEETS                      | JEANNE PRIETT (MCA 335)                |
| 7  | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 8  | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 9  | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
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| 11 | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 12 | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 13 | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 14 | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |
| 15 | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 16 | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 17 | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 18 | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |
| 19 | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 20 | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 21 | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 22 | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |
| 23 | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 24 | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 25 | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 26 | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |
| 27 | THE TOWN WHERE YOU LIVE           | JERRY CLOVER (MCA 317)                 |
| 28 | LOVE IS THE FOUNDATION            | LORRETTA LYNN (MCA 355)                |
| 29 | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN (MCA 335) |
| 30 | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY (MCA 359)                |

## Billboard Hot Country LP's

| WEEK ON CHART | ALBUM                             | ARTIST                                |
|---------------|-----------------------------------|---------------------------------------|
| 1             | YOU'VE NEVER BEEN THIS FAR BEFORE | CONWAY TWITTY, MCA 359                |
| 2             | LOVE IS THE FOUNDATION            | LORRETTA LYNN, MCA 355                |
| 3             | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN, MCA 335 |
| 4             | SATIN SHEETS                      | JEANNE PRIETT, MCA 335                |
| 5             | THE BRENDA LEE STORY              | MCA 2-4012                            |
| 6             | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN, MCA 335 |
| 7             | SATIN SHEETS                      | JEANNE PRIETT, MCA 335                |
| 8             | THE BRENDA LEE STORY              | MCA 2-4012                            |
| 9             | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN, MCA 335 |
| 10            | SATIN SHEETS                      | JEANNE PRIETT, MCA 335                |
| 11            | THE BRENDA LEE STORY              | MCA 2-4012                            |
| 12            | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN, MCA 335 |
| 13            | SATIN SHEETS                      | JEANNE PRIETT, MCA 335                |
| 14            | THE BRENDA LEE STORY              | MCA 2-4012                            |
| 15            | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN, MCA 335 |
| 16            | SATIN SHEETS                      | JEANNE PRIETT, MCA 335                |
| 17            | THE BRENDA LEE STORY              | MCA 2-4012                            |
| 18            | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN, MCA 335 |
| 19            | SATIN SHEETS                      | JEANNE PRIETT, MCA 335                |
| 20            | THE BRENDA LEE STORY              | MCA 2-4012                            |
| 21            | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN, MCA 335 |
| 22            | SATIN SHEETS                      | JEANNE PRIETT, MCA 335                |
| 23            | THE BRENDA LEE STORY              | MCA 2-4012                            |
| 24            | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN, MCA 335 |
| 25            | SATIN SHEETS                      | JEANNE PRIETT, MCA 335                |
| 26            | THE BRENDA LEE STORY              | MCA 2-4012                            |
| 27            | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN, MCA 335 |
| 28            | SATIN SHEETS                      | JEANNE PRIETT, MCA 335                |
| 29            | THE BRENDA LEE STORY              | MCA 2-4012                            |
| 30            | LOUISIANA WOMAN, MISSISSIPPI MAN  | CONWAY TWITTY & LORETTA LYNN, MCA 335 |



## CBS England Quits Trade Rack Firm

Continued from page 1

would change but it didn't and we eventually decided it would be in every body's interest if we pulled out."

James Arnold-Barber, managing director of Record Merchandisers, told Billboard that he was surprised

by CBS's decision and particularly, by the reasons given for it—he claimed that around 75 per cent of RM's sales is currently coming from CBS.

CBS's timing is also surprising. For the first time since its formation in 1969, Record Merchandisers now finally seems to be finding its feet. Although the company has recently lost several important accounts, the firm's turnover in the 12 months to June of this year was over \$12.5 million—100 per cent up on sales in the previous financial period.

Although final figures have still to be worked out, RM expects to make a substantial profit this year compared with a fairly hefty loss last year.

## Ducales Sees Mil Turnover

BREIBIA, Varese—More than \$1 million turnover is expected this year by Ducale's owner and president, David Matalon. This is expected, following the company's steady development which billed for \$250,000 in 1970, \$500,000 the following year and \$800,000 last year.

Ducale, established in the 50's by Matalon and a partner, boomed in the early 60's with the discovery of new talent. Mina, who was suddenly emerged as Italy's number one singer and is responsible for the sale of several million records.

After Mina's departure in the late 60's, Ducale had a long limbo period until Matalon decided to relaunch the company in 1970 and concentrate on the industrial side of the music business. This custom record pressing and tape duplication still form the most consistent part of Ducale's billing, both relying on Italian and Continental customers. However, Matalon has also continued working on the creative side through the MCA catalogues in Italy (UNI, MCA, Coral) as well as a budget line from the Miller Inter-

(Continued on page 39)

## EMI to Appeal Bar On Price Increase

LONDON—EMI is to appeal against the rejection of a 6.2 per cent price increase announced by the Prices Commission last week. EMI managing director Gerry Oord is to have discussions with his financial staff this week to decide on the next move. He told Billboard that most record companies were putting in for price rises at present. Phonogram has been allowed one of about 6 percent, and Decca has just announced a 12 percent increase.

"I'm not British it is difficult for me to see how your political mills are turning. In my country they wouldn't discriminate. It is very difficult to justify a price rise for one company and not for another," said the Dutch-born managing director.

EMI is at present celebrating outstanding profit returns for the last financial year. But Oord dismissed this as a good reason for refusing a price increase. "The profit is also

LONDON—Dealers can expect serious delays on some Christmas orders following the fire which gutted Tinsley and Robor's sleeve-manufacturing plant at Lancing, Sussex.

Phonogram, Island, WEA and Pye album deliveries look certain to be affected to some degree.

The fire, which started at the Datsun car factory adjoining the Lancing plant, wrote-off the Robor factory which handled 95 percent of the sleeve work done by the Tinsley and Robor group.

Despite round-the-clock working, a massive increase in the output from other Tinsley and Robor

By GRAHAM PUNTER

plants, and imported sleeves, delivery delays of anything between one and four weeks looks likely.

Roy Joyner, sales director of the Tinsley and Robor group, said about one million sleeves that were made up or in the process of being made up were lost in the blaze.

Over 1,000 tons of cardboard were also destroyed. Joyner said the company has already introduced a 24-hour operation to try and offset the loss.

Of the other sleeve manufacturing and printing factories in the group, production has been stepped-up at Howland & Stough and the Upton plant at Birmingham has the capacity to double output.

The group is also in the process of establishing a new factory on the South Coast and every effort is being made to advance the opening date. Joyner said machines were being flown in from America and it is hoped the plant will open on Nov. 1.

"It is a serious problem," said Joyner, "but not a catastrophe. Inevitably it will mean late deliveries but we hope no one will lose too much money through missing out on sales. The fire couldn't have happened at a worse time with the imminent Christmas rush."

Island lost thousands of sleeves for new releases, including 20,000 of

the new Uriah Heep album. Advertising manager Tim Clark said the sleeves for five or six new albums would be imported from Germany, and stickers carrying the English catalog numbers will be stuck over the German numbers.

Island had a heavy loss with back-catalog sleeves with 90 percent of the separated negatives going up in smoke. But Clark said these would be replaced "within days" from the Continent. He forecast delays of about a week for new releases.

WEA's production co-ordinator, Lionel Rose, said his company lost about \$200,000 of negatives, but the art work was not in the gutted building. The only art work that was destroyed was for the new Greenlade album, although the magnitude of the problem has been reduced by Rose's policy of keeping a spare set of negatives as a precaution.

Reprints of sleeves for back-catalog albums by Emerson, Lake and Palmer, Alice Cooper and Otis Redding are about three weeks.

WEA is looking to its factories abroad to solve its problems, but Rose said there would be delays in the delivery of two or three albums of about three weeks.

A Pyspokesman said the damage had not yet been fully assessed but that the company has been hard hit. "We have lost a lot of separated negatives and Christmas delays look to be inevitable."

## RCA Holds Latin American Meet in Rio; Mexico Next

RIO DE JANEIRO—RCA held its Latin American convention here with representatives of Cuban-born company subsidiaries in 17 countries, with strong interest shown in Brazilian music.

RCA representatives included those from Japan, Italy, Spain and France as well as the Latin Americans. RCA Brazil sold 18 tapes to their colleagues from abroad. Japan bought a tape of a new Jose Benito LP, as Brazilian music is gaining a strong Japanese following.

Next year's convention will be held in Mexico. With the general management of Cuban-born Gil Beltran, RCA Brazil is preparing to return to its place as a leader in developing Brazilian artists and music. In recent years, RCA's releases on record, but on pressing records than on tape. But, raw materials scarcity threatens to restrict the custom trade.

RCA is prepared to develop talent with two new 16-channel studios in Rio de Janeiro and Sao Paulo. The new studio in the Copacabana Beach section of Rio, is the only one in Brazil, prepared to record quadraphonic. The panel is a third generation model made by Rupert Neve of Cambridge, England. The amplifiers are from Ampex. The treatments and colors were designed to create an intimate atmosphere which will relax recording artists. RCA's records division in Rio has moved to its own independent headquarters, separate from the electronics business.

In Sao Paulo, RCA likewise has set up new, independent headquarters for the records division in a six-story building located at Rua Vitoriana 23. The new headquarters includes a 16-channel studio.

RCA has a growing list of talent,

old and new. A new LP ready for the stores is by samba artist-composer Martinho da Vila, entitled "Tribute to Monstero," the composer who died this year. Martinho has hopes that the new record will outsell his "Cassiopeia Samba," which went to 250,000 copies.

## EMI Music \$\$ Up 8%

Continued from page 1

\$32.5 million, which makes the second half excess worth \$5.0 million. Of this amount, the U.K. operation made \$28.5 million, against \$20 million to the end of December. In the U.S., American sales were \$7.0 million compared with a first half \$2.1 million. Europe and the rest of the world made a profit of \$26.5 million (\$15.5 million last year) of which \$10.3 million came in the first half.

But while music and electronics, which includes radio and television equipment, are forging ahead, the profits from the latter are still 1971-72's \$3.3 million to \$13.3 million—the leisure side, part of which is film production and hotels, showed a profit of \$1.5 million. The latter is in part to reduced film earnings and un-recovered studio overheads, plus the negligible contributions to profits from newly acquired hotels and restaurants.

The directors felt that the results would justify a return to 1970's 17% percent, but are assuming that government restrictions on dividends will remain in force. They are recommending a final dividend of 8% percent, making 15% percent for the year.

Billboard SPECIAL SURVEY  
For Week Ending 10/27/73  
COUNTRY OF WALES LISTED

## Billboard Top Canadian Singles

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE, ARTIST, Label & Number Distributing Label |
|-----------|-----------|----------------|--------------------------------------------------|
| 1         | 1         | 6              | COULD YOU EVER LOVE GARY & DORIS HAY             |
| 2         | 3         | 6              | WEST COAST GUNS                                  |
| 3         | 4         | 3              | LAST KISS                                        |
| 4         | 2         | 7              | SHIMMY                                           |
| 5         | 5         | 6              | HAPPY DREAMER                                    |
| 6         | 6         | 7              | MAKE MY LIFE A LIFE                              |
| 7         | 7         | 8              | BIT BRAGGART                                     |
| 8         | 8         | 9              | PRETTY LADY                                      |
| 9         | 9         | 10             | FLY ME HIGH                                      |
| 10        | 10        | 11             | IT WOULDN'T HAVE MADE ANY DIFFERENCE             |
| 11        | 11        | 12             | LOVE IS COMING                                   |
| 12        | 12        | 13             | PAINTED LADIES                                   |
| 13        | 13        | 14             | LOVE MY LOVE                                     |
| 14        | 14        | 15             | WALKING ON BACK                                  |
| 15        | 15        | 16             | ROCK ROCK                                        |

## Gott Retains Title as Top Czech Artist for '72-'73

PRAGUE—Karel Gott has repeated his triumph of last year by being named the best-selling Czech record artist for the 1972-73 season. The period covered, June through May, corresponds with the accounting period of OSA, the Czech mechanical rights society.

Runners-up were Waldemar Matuška, Karel Soukup, Peter Spilný and Jaroslav Mayer. Pavol Barton, who scored regularly at Czech pop festivals this past spring, came in from nowhere to the 12th position. In the female section Helena Vondráčková beat last year's winner, Nadia Urbanková, by a narrow margin, and the other runners-up were Eva Pilarová, Miluše Voborníková and Marie Rottová.

Conspicuous in the 10th place was a young newcomer, Jana Rubiková, and her success is mostly due to being featured with Karel Gott on the Czech cover version of "Pop-Folk." The results are computed by awarding each song a point on records sold, with singles sold thereby scoring two points and an LP usually gets 12.

The awards were presented to the winners at a special concert, and they performed to an audience which had gained permission by proffering a certificate signifying that they had made a blood donation to the Red Cross. The event was

sponsored by the Czech Ministry of Health.

Supraphon general director Seclá announced at a press conference that the label will continue to announce annually the best selling record artists, but with effect from 1974 prizes will be awarded according to artistic quality of pop recordings in various fields, a method used hitherto only for classical recordings. Applying the same principle to pop music is another sign of the prevailing cultural policy of this country in endeavoring to put artistic values ahead of economic aspects.

## Davis Tour of Europe Is Set

NEW YORK—Columbia Records artist Miles Davis will open an 11-country, 14-city European tour in Malma, Sweden, Monday (24). Other cities scheduled for the tour are Aarhus, Denmark (25); Stockholm, Sweden (27); Copenhagen, Denmark (28); Berlin Nov. 1; Vienna (3); Frankfurt (5); Belgrade (7); Bologna (10); Barcelona (12); Paris (15); Rotterdam (17); Glasgow (18); London (19); and Bordeaux (21).



# UK Increase Seen in Non-Record Tape Outlets

By DAVID LEWIS

LONDON—Contrary to the opinions of some tape pundits, the growth of non-record tape outlets in the United Kingdom is on the increase. The difference however is that the tape companies are scanning the market looking for big turnover outlets rather than outlets for the sake of them. The results of this can be seen epitomized in the EMI-British Leyland tape deal and Precision-Mopar Automotive tie-ups, both recently concluded. Another tape company too is expected soon to announce a deal with a major chain to sell its tapes.

EMI's tape marketing manager, Barry Green sums up the reasons for these tape deals with the statement: "They extend the message of tape." But there is more to it than that, for so did the small garages, photographic outlets, chemist shops and hi-fi stores that tape companies have scooped in the past. The second record dealer declined to take as much tape as the companies would have liked.

It appears the days of the small non-record outlets are over. Now occasional 8-track cartridge or cassette are numbered. Now tape companies are looking towards the big car accessory chains, supermarkets and large car firms with high turnover outlets throughout the country. The swing away from the smaller outlets and the virtual dropping of the small gas station has also seen a boost in the tape companies' interest in the record outlets. As one record shop dealer said: "At first we were annoyed when the manufacturers went to people other than us to sell their tapes. But in a way the outlets had only themselves to blame. For many were apathetic about tape. So the manufacturers went to the American market, selling tape through garages and the like."

The dealer believes however that now the manufacturers, after realizing non-record outlets were not so entirely the answer, are turning again to the traditional outlets. He is right to a point, but many of the 4,000

record shops throughout the UK are still wary, apathetic or ignorant of the benefits of stocking tape, particularly if they are in an area easily accessible to the motorist. And some tape manufacturers believe the assets for extending and increasing tape sales is far from saturated. The market for car radios, let alone car tape players, is growing, according to Radio-phonics' sales director Jim Tryon. Unlike the U.S. and Australia car owner, the British motorist appears to be behind in the in car entertainment field. Of some 12 million private cars on the road, probably only one million have tape players fitted in them. However, as the market for domestic hardware has grown so rapidly over the past two years, so the in car entertainment field has benefitted and is growing now almost as rapidly.

The predominance of cassette players in the home has seen a somewhat unique situation develop in Europe and particularly Britain. For when 8-track cartridges were introduced here by Philip Ashworth, the cassette was already firmly established as the tape sound carrier.

Arguments arose over which system was better but now tape industry chiefs acknowledge the dispute was pointless—for in the U.K. both systems have sold well and each predominate in their own field—cassette in the car, cassette in the home. The difference, however, seen by Motorola's introduction of a cassette player here but nowhere else, is that hardware manufacturers acknowledge the consumer's demand for a cassette player simply because he does not want to use two different formats. As one hardware executive said: "I don't believe the cassette is particularly good in the car. Certainly the 8-track is better mainly because it's ended up as a better deal. But it is not a question of which is better. The simple fact is that there is a demand for cassette players in the car and we must satisfy that demand. However, although the portable mobile too is soon introducing a cassette car player and several other manufacturers have them, the fact that 8-track, after a shaky start, is now solidly established here indicates it is unlikely cassette will completely take over. Last year cassette sales stood at 4,934,000 compared to 3,163,000 8-track. It is quite a neck and neck situation, although obviously the 8-track has a solid share of the tape market."

LUGANO—A video and audio recording studio is to be opened here in 1974 by the Lichenstein-based PDU International with offices also to be opened late 1973 in Africa, Polivides, produced a 45-minute show starring the Italian number one female singer, Mina, and made it available in a videotape format. Licenses have been leased to most of the television companies in the world according to PDU International manager Roy Tarrant, and a video cartridge will soon be available in Switzerland. PDU was established in 1966 and has received an expected cost of \$80 retail price.

PDU International controls Mina, whose records and tapes are distributed by EMI in 3 countries and by CBS in Columbia and Israel. Mina has been a solid chart maker for several years particularly in Italy (but with the exception of the English language hit, the 1972 Quintia Fiera) and has become a licensee for Switzerland and Italy of German Motometron and ENJA jazz labels as well as the French Clavier label.

It was developed a cast which now includes Maria Sacchetto, Tina Turner, the 1972 Quintia Fiera and has become a licensee for Switzerland and Italy of German Motometron and ENJA jazz labels as well as the French Clavier label.

# BTIA Enlarges Operations And Changes Name

COPENHAGEN—Following a successful meeting in Copenhagen between members of the British Tape Industry Association and Scandinavian tape executives, the association has now radically enlarged its field of operations. It will now be called the European Tape Industry Association.

Moves are going ahead, following the recruiting of 10 Scandinavian tape firm executives to the association, to encourage tape firms in Germany, Italy, France and Belgium to join.

If the moves are successful, the BTIA should become a formidable force within the industry, the authoritative voice on tape. Even at this stage, the boost given the association by the Copenhagen meeting is a far cry from 1971 when the association was formed. Its formation sparked off a row with the British Photographic Industry over which association was the standard mouthpiece for the growing tape industry. Since then, most major software companies have joined the association directly where before they were expected to have a BPI representative standing in for them.

Chairman of the former BTIA, Philip Ashworth, stressed, however, the Copenhagen recruiting move was a "small step." But, pointing to its significance, he said: "Having built this little bridge we will now start recruiting from Germany, France, and Belgium."

Ashworth said the association would provide a forum for all subjects relating to tape. One of the problems which would be looked at was the standardization of cassettes and cartridges. In the U.S.A. tapes would soon have an ITA approved mark on tape merchandise, ensuring the consumer was given quality product. It was hoped a similar standardization and quality mark would eventually appear in Europe.

Twenty-five British tape executives from both software and hardware firms met with a similar number of Scandinavian tape firm executives at the Copenhagen conference.

Among the British BTIA members were Terry Herbert of EMI Tape, Adrian Horne of Dolby Laboratories, Per Wickmann-Jensen and Jack Clyde of Helleman Cassettes, Richard Myers of Introsound Audio Products and David Ritchie of Landmark—(Precision Movings).

# WEA puts Quadraphonic on The University Road in U.K.

LONDON—Quadraphonic sound hit the university circuit for the first time in a big way last week with the launch of WEA's elaborate new roadshow.

The roadshow is offering colleges and universities a comprehensive, free-of-charge show comprising discoteque, lights, films, posters and slides.

Already 15 student promoters have booked the package, including one which cancelled a provisional booking of a top-name radio DJ in favor of the package.

WEA is able to provide the show free with the financial burden largely being borne by sponsors. Pioneer has provided \$2,500 worth of quadraphonic equipment and Fane has provided a system of speakers.

Martin Cox, WEA's northern area representative, is the man be-

hind the idea and he will run the show initially. The new promotion kicked-off last week at Aston University.

The quadraphonic roadshow corresponds with the imminent release of the first quadraphonic product on Atlantic. Twelve albums are scheduled including records by Aretha Franklin and the Detroit Spinners.

# Mil Turnover

Continued from page 58

national catalog under the Europe and Sonic labels.

"While I will continue to personally care for the industrial side of my business, for which I have recently made a long tour of the States—the company's emphasis will be on the Italian repertoire and the representation of international catalogs until 1975," said Matolan.

A major point of interest was the Soviet display of guitars, mandolins and violins in addition to their traditional harps, balalaikas and pianos already exhibited in their first participation last year. China, which has made for how long year, exhibited trumpets, trombones, saxophones, violins and harmonicas. The \$25 cost of a Chinese violin shook both exhibitors and the public.

MEMBERS of the British Tape Industry Association and Scandinavian tape executives who met for a weekend conference in Copenhagen which resulted in plans to drop the BTIA for a European Tape Industry Association.

# Supersong Tourney Loses Peak-Time TV Coverage

MILAN—Canzonissima (Supersong), a song tourney linked with a national lottery, will occupy the only TV program slot devoted to music in the Dec. 7 through Jan. 6, 1974, by the Italian radio and TV company RAI-TV.

In a persistent policy frustrating TV promotion chances of the Italian music industry, RAI-TV has shifted Canzonissima from the peak viewing time of Saturday night to the less favorable Sunday afternoon, which is normally filled by children's programs. The show, which is apparently regarded as appropriate to a children's TV slot, is the only music survivor in the schedules. Several music festivals were rejected with regard to TV airtime, and the amount of program time allocated to the San Remo Festival, A Record For The Summer contest and the Venice Festival was reduced.

Canzonissima, backed by a national lottery which provides substantial revenue for the State, remains intact although relegated to a less important program slot. The generally unhappy situation is underlined by the fact that the Italian

Phonographic Industry Association (AFI) has yet to reach an agreement with RAI-TV for the exploitation of recorded music for the current year.

The singers started their sights on the Dec. 30 final and the Jan. 6 gala through a series of eliminating contests are Al Bano, Orietta Berti, Gigliola Cinquetti, Ornella Colli, Pappalardo di Capri, Jimmy Fontana, Lando Fiorini, Rosanna Fratello, Peppino Gagliardi, Don Gezzio, Giovanna, Fausto Leali, Little Tony, Gianni Nazario, Rita Pavone, Rosanna Poveri, Mina Sestini, Maria Sacchetto, Marina Santoro, I Vianella, Claudio Villa, Groups Alunni Del Sole, I Camaleonti, I Dik Dik, Equipe 84, I Nuovi Angeli and Rischio e Poveri. Newcomers participating will be Antonella Bottazzi, Deia, Gilda Giuliani, Anna Melato, Oscar Pederini, Tony Santaga, Franco Simone and Roberto Vecchioni.

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# PDU to Open Italy Studio

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# Music Salon in Italy Draws Massive Intl Participation

MILAN—The seventh International Music Salon combined with the third High Fidelity Exhibition and held here Sept. 6-10 presented a total of 10,000 different products from Italy and 24 other countries, according to organizer Piero Dametti.

254 music instrument trademarks and 163 high fidelity component trademarks were represented in the products. There was massive participation by the U.S. (26 and 43 respectively), Japan (25 and 30), West Germany (35 and 6), Britain (16 and 25), and Italy (65 and 39). Other countries exhibiting were Austria, Brazil, Belgium, China, Denmark, Taiwan, Holland, Poland, East Germany, China, Norway, Russia, Sweden, Switzerland, South Africa, Russia and Turkey.

A major point of interest was the Soviet display of guitars, mandolins and violins in addition to their traditional harps, balalaikas and pianos already exhibited in their first participation last year. China, which has made for how long year, exhibited trumpets, trombones, saxophones, violins and harmonicas. The \$25 cost of a Chinese violin shook both exhibitors and the public.

It was revealed during the event that the Italian music instrument industry scores an annual \$70,000 turnover, 80 percent of which comes from export, thereby making Italy the second, most important music instrument producer in the world.

The high fidelity sector presents a different situation with its \$35 million turnover mostly comprised of imported products.

# French Sales Rise \$10 Mil

Continued from page 1

be made to improve quality in the coming year. The search for new talent is to be intensified and if a stronger accent is to be placed on sales will be more by way of an experimental.

This does not mean that household names will disappear, but the overproduction of some disks at the expense of quality will be modified. The year 1973-74 is being called a test year and if it turns out to be satisfactory, then 1975 should see a higher percentage increase than ever before.

# IMC 5 Advisory Council Set; Aid on Program

LONDON—The Advisory Council for Continental Europe, which will draw up the program for the Fifth International Music Industry Conference to be held in London, May 7-10, 1974, was announced this week by the British Trade. The names are:

Stig Anderson, Sweden Music, Stockholm, Anne Bredow, Norway, Genter, Brunswick, Teldec, Hans-Joachim Beider, EMI, Europe, and Fanny Wold, New Music, Brussels, Dr. Hans-Gert Cooper, Paris-Jean Gormann, Inc., Brussels, Anders Boman, Ministry of Culture, Stockholm, Robert Koster, Bremen, Högst, Egmont, London, and C. B. S. France, Jacques M. Perrier, C.I.O., France, Pieri, Armando, Rome, P.O. 1971, Yugoslavia, Claude Nelson, M.M. Menn, Paris, S.B. France, Jean-Benoit, Paris, B.V. Bonn, Or. Han, Helsinki, Hamburg, Jacques Szwaj, C.B. France, Jean-Benoit, Paris, S.B. France, S.A.C.M., France.

The European Advisory Council, established following visits to Continental Europe by Billboard's London-based staff, should advise on topics and speakers for the day of the Conference which would be devoted to the European market.

## Hot Sept. at Metronome

STOCKHOLM—September was the best month saleswise for the Swedish record company Metronome. Among the many labels Metronome presses and distributes there is the WEA group which has been handling Atlantic since its 1956.

"September, 1973, was our best month ever with sales up by 300 percent," according to September 1973, Borge Ekberg, the company's president, told Billboard.

Metronome had six placings in last week's Swedish Top Twenty which was headed by the Beatles. Topping the chart was Roberta Flack's "Killing Me Softly" album while No. 2 was local singer Lill Lindfors with her "Kom Igen" LP and the Rolling Stones with "Ghosts Head Soup."

## Boys Tracks Plan Hits EMI Snafu

LONDON—MCA's plans to include two Beach Boys' tracks on a compilation album have been thwarted by EMI—the company that will become MCA's distributors on Jan. 1.

The double album, "American Graffiti," features artists like Buddy Knox, Big Boy, Chuck Berry, the Platters and the Five Satins.

Released in the States about two months ago to coincide with the U.S. MCA-EMI C.I.C. film of the same name, the American album contains 41 songs.

But the U.K. version, due for release in a couple of weeks through MCA's present distributors, Decca, will have only 18.

The missing tracks are MGM's Teen Angel, by Mark Dilling and EMI's Beach Boys' tracks, "All Summer Long" and "Surfer Safari."

A MCA spokesman said: "We can understand the reaction over Teen Angel and we thought EMI might cooperate with the Beach Boys' tracks since we will be joining them in January."

He said Decca is anxious to release the album before the end of the year. He said the company is to release many "new" recordings by spinners before the MCA-Decca deal expires.

Conversely, said the spokesman, MCA is moving quickly to securing the release of product by new artists such as the proposed album, The Persuasions.

Commented Andre de Vekey, Billboard's regional publisher, "I was very fortunate during the recent visit to Poland where I attended the Spot Music Festival to obtain the agreement of Andrzej Hanowicz, head of entertainment for the ministry of culture, to join the Program Advisory Council, and also to attend IMIC 5 to speak about current conditions and future potential in trading between the two countries."

"Similar invitations have been extended to representatives of the State record companies in East Germany and the Soviet Union."

Meanwhile, the following have been added to the U.K. Advisory Council for IMIC: Des Brown, Warner Bros.; Aidan Day, Capital Radio; Dick James, Dick James Music.

Lindfors with her "Kom Igen" LP and the Rolling Stones with "Ghosts Head Soup."

At No. 3 was Roberta Flack's "Killing Me Softly" album, at No. 11, Frank Zappa and the Mothers with "Over-Nite Sensation" and at No. 17, local artist Pugh Rogefeldt with his LP "Pugh on the Rocks."

Flack's album was released here in February but didn't move into the chart until the album was issued a month ago. A Swedish version, published by Metronome's Multitone Music, and distributed by Be Reberg, was released in the summer by Lill Lindfors and is included on her current album. The LP was produced by Anders Burman.

The Rolling Stones played two concerts at Gothenburg on Oct. 6—both were sellouts. The group was originally scheduled to play only one gig but when all 12,000 seats were sold within five hours of the box office opening, the group agreed to play an extra concert. "Ghosts Head Soup" has sold over 20,000 copies in less than a month.

The Mothers' "Over-Nite Sensation" album was rush-released to coincide with their European tour at the end of August when they played at the same television concert in front of an audience of 20,000 people. "Pugh on the Rocks" has been in the Swedish charts for 27 weeks and has sold over 25,000 copies, qualifying it for a gold disk.

Among the new releases scheduled by Metronome for the autumn are the first solo album by Gosta Linerholm, a member of the Svea group, the first by the band Olle Olle Magnell, which has been produced by Jayson Lindh, and an album by Sveiges.

## Essex Starts European Tour

LONDON—David Essex begins a two-week TV and radio tour of Europe, which will include a live appearance in the Top Pop program. Further dates are scheduled for Paris, Germany and Spain. The tour, before the end of the year, will be filmed by American NBC-TV for their coast-to-coast show Midnite Special. He will be pictured singing his current hit Rock on the radio, which is being played on the River Thames, and the clip will be transmitted in the States some time during the second week of November.

## LONDON

Eye managing director Louis Benjamin will be shouldering additional theatrical responsibilities following new boardroom appointments within the Stoll Theaters Corporation. The reason for the death of the chairman, Prince Littler, Stoll's chief executive, Sir Lew Grade, becomes chairman of Stoll and Moss Empires, while Benjamin takes over as chairman and joint managing director with Toby Rowland while continuing as managing director of Moss Empires. The Stoll-Moss chain comprises 13 operational theaters, eight in London, plus a number of others owned which are leased to third parties.

Tamla Motown has inaugurated a dial-a-disc service, promoting the new albums Knight and the Pips single "Daddy Could Swear, I Declare," which operates on five telephone lines, and the label will try the recordings according to new requirements. Continental Record distributors has named two new sales representatives who are former photographer Alan Kane covering north England and south Scotland and ex-disc store assistant Michael Cox, who will cover southern England and East Anglia.

The Disneyland label's classical repertoire is being reassigned to Cantata Classics to ensure proper identification, according to Disney executive Tony Ottwilt. While on the Disneyland label the classical production is to be mislabeled as children's record racks, and the inaugural release in Cantata Classics group will be on Oct. 19. Among the initial series albums are Peer Gynt Suites I and II, and The Water King, and The Grand Canyon Suite.

Phil Spector has been recruited to take charge of the music for the sequel to the "Thru'll Be a Star-dust" movie, previously entitled "Star-dust." He will work with David Puttnam and Steve Lieberman of Goodtimes Enterprises who produced "Thru'll Be the Day." The "Star-

dust" shooting schedule begins next February, and filming will take place in Britain, America and Spain with David Essex featured again as Jim MacLaine and Ringo Starr as Mike and a soundtrack album probably on the Ronco label.

A&M reveal that the Carpenters have sold nearly 500,000 of their "You're So Vain" single and album releases, with the single soaring 354,000 sales and the LP 111,000. The duo's next single released on Oct. 5 is "Top of the World" from their "A Song For You" album, and a "Carpenters' Golden Hits" LP is scheduled for Nov. 2. Island Records is to release a limited number of "The Free Story," a double album tracing the band's history from its formation to the present day. 50,000 copies have been pressed for the Oct. 12 release, with each copy of the album and the plates are to be destroyed. The album tracks were selected by the four original members of Free, and include previously unused items by Andy Fraser's group, Free, and Paul Rodgers' band, Bad Company. The sleeve incorporates a booklet featuring an illustrated history of Free, and the album will retail at \$7.98.

Everett, recently named Capital Radio disc jockey, will broadcast on Saturdays from 11 a.m. to 1 p.m. and on Sundays from noon to 2 p.m. The contract to run the commercial radio station, serving 1,600,000 people in north-east England, has been awarded to Metropolitan Broadcasting, whose chairman is Sir John Huxford, chief of the Swan Hunter group of shipbuilders. Ray Davies of the Kinks is forming a record production company with his own label and a studio in London. His brother, Steve Davies is preparing a solo album for release in the new year which will be his first since his solo hits in the sixties such as "Death of a Clown," "You're Still Alive" and "Water, Water, Water" in the U.K. and the "coln County." Liffi Sabre will be the first artist to be featured in a live performance show on commercial radio here if promoter Derek Black's negotiations with Capital Radio concerning Siff's Oct. 16 concert at Croydon's Fairfield Hall bear fruit.

## Lido Musique Jazz Imports From Japan

PARIS—Lido Musique has started to import jazz records from Japan. These are, for the most part, jazz which have long been withdrawn from several American catalogs and some are original recordings which have not been previously released. Names figuring in the list are Coltrane, Miles Davis, Duke Ellington and Thelonious Monk. There are also several series on Riverside, RCA, Mercury and others which exist only in Japan.

The imports mark the start of a jazz incentive in France for the coming season. Lido says that sales at present account for about 20 percent of the repertoire, which is about 65 percent is bought by the 35 to 40 age group and the more modern end of the repertoire accounts for about 25 percent sold to the younger groups. The remainder is blues, spirituals and free jazz.

The top names in jazz are still Ella Fitzgerald, Louis Armstrong, Erroll Garner, Oscar Peterson, and Duke Ellington. The latter's new records in the racks 65 percent are American pressed and the remainder are French. Orders for French pressings will be daily while orders for imports will be taken on a waiting basis. One of the problems is deliveries. American records are prompt, but U.K. records take at least 15 days.

## Lido Musique Jazz Imports From Japan

The Youngblood label is launching a promotion campaign behind their albums by Apollo 100 to be released on Oct. 12. The LP's are "Master Pieces," "Melodies On My Mind" and "Melodies With A Beat," which are classical jazz recordings and pop, and there is point of sale material, a salesman incentive scheme and a dealer offer of six albums for the price of five. Paul Rodgers' new album, "The Carpenters," is also being promoted by its involvement in publishing, production and management, and former April Music head Bob Britton is launching a new publishing company in London and New York, where offices have been opened at Suite 1203, 37 West 57th Street under the direction of Joe Pelletier, who previously headed the general professional management. Britain will also direct publishing activities for Robinson's joint venture with Tony Evers, Starline, specializing in budget cover albums and absorbing Evers' Hensley Music which has licensing deals with Windmill, Philips, Pye, Ampex, EMI, and the South African and Australia and Decca Records.

Enterprise Records and Distribution has signed a three-year deal with Bobby Rogers and Stan Vincent. The duo will be taken on a waiting list to be taken on a waiting list. Ebony will distribute product on Enterprise's Sticky label in the States and Canada and Enterprise will handle the Ebony Sounds label in

Britain and selected European countries. Enterprise has also entered a three-year pact with the Wes Farrell Damon Corporation of Los Angeles through which Damon will distribute Enterprise's budget range throughout the States and Canada.

MCA Records has signed Blue Mink for the world, extending an existing deal over management in the States and Canada, following negotiations between MCA president Mike Maitland and Blue Mink manager Barry Authors. The new contract takes effect on April 1, 1974, and will administer the publishing activities of Spitzer, the new Venezuelan band recently signed to GM Records, and has also set a date to handle writers signed to Moose Music, the company run by indie producers Barry Kirsch and Charles Spencer.

Don Appen has been appointed to the board of directors of Leeds Music, which will serve as a long-term long spell as exploitation manager.

Sean Murphy has been named head of WEA's Ruff label in succession to John Martin Wright. Formerly an actor, Murphy has been teamed with artists such as Jimmy Page, Eric Burdon and Zoot Money while director of Theater-Rock Events and has been managing the company for the past six years handling Soft Machine. Ruff will be developed as an autonomous label, seeking British talent for worldwide release. Alan Hovav, who has joined ATV Music as head of promotion from Jobo Schroeder's Alaska company in succession to Dave Wright, who has joined DJM Records, will be managing the former Bee Gees drummer Colin Peterson and Barry Anthony, who has joined CBS A&R department.

Jan Stevens has left his sales and marketing job at CBS for Pleasure after eight months, and is succeeded by Ted Harris, ... Polydor assistant press officer Sarah Chalk has been promoted to U.K. records on Nov. 5 as chief administrator, reporting to Don Wardell.

Crown Music Promotions chief Richard Tucker has left to form an independent record company, Richard Tucker Publicity, which will be based in Regency Parade, London. ... Steve Stevenson has been named U.K. director of talent acquisition at CBS for the American Columbia and Epic labels. He formerly headed the publishing arm of the Rolling Stones producer Jimmy Miller, who has been named managing director for Europe of Jimmy Miller Productions with special responsibility for the Cuban group Kracker. ... Steve Jukes has signed a five-year service contract with EMI, and will spend two months writing before joining another major company. ... Eye Level by the Simon Paris label has sold over 350,000 sales for EMI, and brought a three-year contract for Parlophone. The tune is the theme of "Van Der Valk." ... The selective series set in Amsterdam, and as well as the chart scored a fantastic sale of 116,000 over two days.

Dealers in the U.K. would like to see profit margins on tape brought into line with the uniform margin given by manufacturers on records. With the increasing turnover of tapes in the U.K., the manufacturers are expected to accept a price increase necessary to have a 46 percent margin given on records. The CBS/WEA margin of 25 percent. (Continued on page 61)

# Billboard

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## BELGIUM

(Country of Belgium)  
SINGLES

- This Week  
1 ROSE ROSEN—Freddy Break (BAF)  
2 ONE IS ONE—Bibi Mendel (Import)  
3 IS ER EN ANDER—M. John Ten (Bran)  
4 HEBB Baby (Import)—The Redding  
5 SCHAT WAT KOST ENZEN VAN JOU—  
Francis Dorey  
6 YESTERDAY GIVE ME THE CARPENTERS  
7 GOODBYE MY LOVE—Denise Roussin  
(Phon)  
8 ANGELIE—Peter & Ajin Roberts (Phon)  
9 RING RING—Bibi, Benny, Ann & Frida  
(Regal)  
10 PEPERBOL—The Peppers (Strocco)

## ALBANY

- This Week  
1 ROSE ROSEN—Freddy Break (BAF)  
2 VERONICA PEPESTIVAL—Verschil, Vort  
(CBS)  
3 FOREVER AND EVER—Denise Roussin  
(Phon)  
4 NOW AND THEN—The Carpenters (A&M)  
5 BAGERS '73—Verschil, Vort (Polygram)

## BRITAIN

(Country: Great Britain)  
"Dimites local music"

- This Last Week  
1 EYE LEVEL—Simon Park Orchestra  
(Columbia)—De Wolfe  
2 MY FRIENDS STAR—Gina  
(Polygram)—Chen (Chandler)  
3 BROOK BROS—Benny (RCA)  
4 VICTOR—Chinichin/RMX (Phon)  
5 NUTMEG CITY LITTLE—Bibi & Tina  
Turner (United Artists)—United  
(Arts)  
6 MONSTER MATH—Bobby "Barbi"  
Pattani & The Crypt Riders  
(London)  
7 THE LAUGHING GHOST—David  
Lives (Dorsey)—Guns (Rita)  
8 THE DEAN & De Vito—The Dean  
(RCA)—Valentine (Phon)  
9 DAYWALKER—PUPPY SOUND (Phon)  
10 SWEET—Bibi (Palmer)—Soul  
(Rich Jax)  
11 LITTLE—The Dean (Vergil)—  
Vergil (Staten Guss)  
12 JOY RIDER—The Dean & Tina  
Turner (RCA)—Bibi (Vergil)—  
Vergil (Staten Guss)  
13 THE DEAN & De Vito—The Dean  
(RCA)—Valentine (Phon)  
14 THE DEAN & De Vito—The Dean  
(RCA)—Valentine (Phon)

- 15 GOODYE YELLOW BRICK ROAD—  
"Edison Jolly" (D&J)—(Gus  
Dugan)  
16 ON NO MY BABY—Rud  
Stewart (Columbia)—Scott Gano  
Columbia (Sire)  
17 A HANG RAIN GONNA FALL—Cyril  
Evans (Polygram)  
18 BROCK (R. Barry, J. Porter, J.  
Porter)  
19 SPANISH EYES—Curtis Gama (Al  
Cappell)—Curtis Gama (Al  
Cappell)  
20 ALL THE WAY FROM MEMPHIS—  
Mickie Most (CBS)—Mickie Most  
(Mickie Most)  
21 I'VE BEEN HIJACKED—"Guy Durrell"  
(Santo Pons) (Lamp (Living  
Martin))  
22 ROCK ON—David Guss (CBS Jeff  
Watts (Jeff Watts))  
23 I'VE BEEN HIJACKED—"Guy Durrell"  
(Santo Pons) (Lamp (Living  
Martin))  
24 ONTARIO CHILD—Dimitri Spathis  
(Atlantic)—April  
25 A GINGO—Riding Stones (Rolling  
Stones) (Atlantic)  
26 THAT LADY—Lobby Lively (Epic)—  
Copyright Cont. (-)  
27 SAY SOMETHING—The Carpenters  
SWEET GIPSY ROCK—Lobby  
Lively (Epic)  
28 LET THEM BE—The Carpenters  
(Epic)  
29 LET THEM BE—The Carpenters  
(Epic)  
30 SWEET GIPSY ROCK—Lobby  
Lively (Epic)  
31 LET THEM BE—The Carpenters  
(Epic)  
32 LET THEM BE—The Carpenters  
(Epic)  
33 LET THEM BE—The Carpenters  
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60 LET THEM BE—The Carpenters  
(Epic)

## WEST GERMANY

(Country: West Germany)  
SINGLES

- This Week  
1 CAN THE CAN—Sally (Columbia)  
2 ROSE ROSEN—Freddy Break (BAF)  
3 CRASH—Sally (Rak)  
4 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
5 ONE & ONE IS ONE—Medicine Head  
(Polygram)  
6 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
7 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
8 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
9 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
10 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
11 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
12 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
13 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
14 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
15 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
16 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
17 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
18 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
19 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
20 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)

## JAPAN

(Country of Japan)  
SINGLES

- This Week  
1 CHIKETA—Al-Helad-Sale (RCA)  
2 MOTOYU KO MARCH—Shiro G (CBS/  
Sony)  
3 KAGAYAKI—Kazuo Mizuki &  
Kagayaki (Phon)  
4 YUKIYAKI—Shiro G—Carpenters  
(A&M)  
5 ROMANCE—Gara (Melrose)  
6 HOSOKI MARCH—Shiro G (CBS/  
Sony)  
7 SOUSEI NO KAGAYAKI—Aqua Chen  
(Warner)  
8 KIDOKING TAIL—Tully (Phon)  
9 MUNE IPAN NO KAWABUNI—Ken  
Sawada (Phon)  
10 KIDOKING TAIL—Tully (Phon)

## SWEDEN

(Country of Sweden)  
SINGLES

- This Week  
1 KILLING ME SOFTLY (LP)—Roberta Flack  
(Atlantic)  
2 ROSE ROSEN (LP)—Linda Lindero (Phonogram)  
3 GOODBYE MY LOVE—Denise Roussin  
(Phon)  
4 ANGELIE—Peter & Ajin Roberts (Phon)  
5 KILLING ME SOFTLY—Roberta Flack  
(Atlantic)  
6 BAILEY SET TILL—Tina Turner (Phon)  
(Phon)  
7 SWEET FREEDOM (LP)—Linda Lindero  
(Phon)  
8 JANE SCHAFER (LP)—Jane Schaffer  
(Phon)  
9 TRINITY (LP)—Linda Lindero (Phon)  
10 TED (LP)—Ted Gärdenfors (Phon)

## DENMARK

(Country of Denmark)  
SINGLES

- This Week  
1 UBERALL AUF DER WELT (LP)—Freddy  
Break (BAF)  
2 DANK GUT (LP)—Tom Taland, Gids  
Hennings (M. Gids)  
3 ROSE ROSEN (LP)—Freddy Break (BAF)  
4 BALLOON BUILT—The Sweet (Rak)  
5 ROSE ROSEN—Freddy Break (BAF)  
6 JOHNNY REMAIN PARTY (LP)—  
Johnny Remain (Phon)  
7 HORVUD MING—Lobby Lively  
(Atlantic)  
8 BIRD HIT GULE HANDBAND—Johnny  
Remain (Phon)  
9 UBERALL AUF DER WELT—Freddy Break  
(BAF)  
10 KAP PA FLETTER (LP)—Kaj Løvring  
(Polygram)

## SWITZERLAND

(Country: Swiss)  
SINGLES

- This Week  
1 CAN THE CAN—Sally (Columbia)  
2 ROSE ROSEN—Freddy Break (BAF)  
3 CRASH—Sally (Rak)  
4 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
5 ONE & ONE IS ONE—Medicine Head  
(Polygram)  
6 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
7 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
8 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
9 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
10 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
11 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
12 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
13 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
14 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
15 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
16 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
17 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
18 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
19 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)  
20 THE FREE ELECTRIC BAND—Albert  
Hammond (Epic)

## SOUTH AFRICA

(Country of South Africa)  
SINGLES

- This Week  
1 TAKE ME TO THE MARCH GRASS—Paul  
Simon (CBS)  
2 CLAP YOUR HANDS & STAMP YOUR  
FEET—The Beatles (Phon)  
3 BARRY BLUE—Barry Blue Selection  
(Phon)  
4 THAT'S MY ONE—Medicine Head  
(Polygram)  
5 ASHES OF LOVE—Duffy Lane (Phon)  
6 THAT'S MY LOVE—Duffy Lane (Phon)  
7 THE FOUR LIONS ROUND THE GLE  
GAM—The Four Lions (Phon)  
8 MAJOR LOU—Major Lou (Phon)  
9 WHEN BOARDS—Plated—Ficky  
Loudon (Phon)  
10 SHAMALA—B.W. Stevenson (RCA)

## MEXICO

(Country of Mexico)  
SINGLES

- This Week  
1 ENGANO—La Tropa Loco  
2 ERIS 10—Mecanitas  
3 ERIS 10—Mecanitas  
4 EL PEGARIN—Cecilia  
5 GUSTO DE MICHON—Kata Chel  
(United Artists)  
6 GIRA EL AMOR—Gloria Guevara  
7 EL AMOR—Gloria Guevara  
8 EL AMOR—Gloria Guevara  
9 LA MONTANA—Patricia Javalde y sus  
10 LA MONTANA—Patricia Javalde y sus

# From the Music Capitals of the World

Continued from page 60

cent compared with 30 percent from all other major tape manufacturers is generally considered unusual. In fact dealers say they are biased against CBS/WEA repertoire as a result and would actually receive other makes to customers.

EMI has released a classical SQ four-channel sampler album to sell for just \$2.50. The least expensive quadrophonic item to be released in the United States is benefiting strongly from the "History of Pop" a magazine and radio series promoted by the BBC and the British Printing Corp. Most of the music in the early part of the series is featured on the Specialty label, handled in the U.K. by Sonet. ... Fred Marks, vice president of Fantasy International has announced the registration of the company in Panama. Directors listed are Sonia Cruz, Ricardo Duvall and Lorenz Aranz. ... A new record pressing plant, Fantasy Records, with a capacity of 24,000 LPs a week, opens in London early in November.

Advance orders for the new David Bowie album "Pin-Ups" have reached 147,000 copies and will go gold on the Oct. 19 release day. ... Gramma Music, the publishing company formed six months ago by Steve Grant and Lionel Martin has formed a new independent production company, Burgher Productions.

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with Chappell's producer, Eddie Adamberg. ... The new Who rock opera, "Quadrophonic" looks set for release on Track Deluxe on Oct. 26. The double album, which incorporates a 40-page booklet, will sell for \$11.00. The opera will be heard for the first time when the band play the London Lyceum on Oct. 11, 12, and 13, before beginning a 10-day tour of the States.

Louis Benjamin, Leslie Gaud, and Gordon Mills are presenting Tom Jones, Engelbert Humperdinck, Jack Jones and Gloria Gaynor in the London Palladium during the coming season. ... United Artists and the World Record Club have joined forces to present a box set of six Slim Whitman albums to commemorate his 25th year in the music business.

Jerry Lober and Mike Stoller have produced the first release on the new Fair Air label, a single, "Where Are We Going" by Shark Wilson. ... April Music has moved into the budget market with the release of cover versions of James Taylor and Carole King's best-selling features: April's promotion manager, Brian Oliver on guitar and vocals and deputy general manager, Ivan Chas on drums and keyboards.

Special editions of the BBC TV pop program, "Old Grey Whistle Test" may be broadcast simultaneously on FM stereo radio in the new year. ... Tony Rogers, general manager of Warner Bros. Music, has

been appointed managing director of the company. ... Seven Sun Records' chief, Don Lawton has signed a deal for the company's product to be distributed through President when the present licensing agreement with Pye expires. ... Rufin Ready Music, Jimmy Ruffin's own publishing company has signed a publishing deal with ATV. ... Noel Gay Organisation has signed a consultancy agreement with McKinley Marketing who will advise the company on record marketing for both artists and music.

## VENICE

The switching of the International Light Music festival this year from a single promotional tour to an album-orientated vehicle has further undermined the Italian music industry's direction, epitomized by the fact that LP sales have stalled those of singles in dollars-for the first time. Tape sales too are close to single sales. The reasons for this are simply the tape boom, massive inflation and a drop in the record sales as a result over the past two years. In fact, in an estimated \$80 million retail market the breakdown is 35 percent for singles, the same for LPs and 30 percent for tapes.

It is generally accepted that this ninth festival has also marked a definite change in its role. It promoted long-life LPs and not the one-shot selling singles as in the past.

The cast included leading Italian singers and also some international artists, but still some big names were absent.

The cast formed by veteran immigrants and festivals organizer Gianni Ravera included Milva and Maria Callas (Ricordi), Ornella Vanoni and Gilda Galassi (Ariston), Marcello and Gigliola Cinquetti (CBS), Fred Bongiorno (Rifi), Mino Reitano (Durium) and, outside the Italian circle, Daniel Guader (Barclay) of France, Artie Kaplan and Albert Himmelfarb (CBS) and Diana Ross (Tamla-Ricordi) who also launched her movie "Lady Sings the Blues" in Italy. Debutants including Ennio Cortesi (Fonit-Cetra) and Milla Mazarzaghi (CBS) also took part.

Several popular singers including Lucio Battisti, Mino Reitano, Celenza, Hanny Pravo and Gabriella Ferri were not present. They have been refused to participate in festivals of any kind preferring to promote themselves through other means. Some leading groups like Le Orme and Premiata Feronia Marconi also refuse to take part in these events because of the poor audio reproduction of their sound effects and color and they prefer to perform in big public shows.

Most of these popular artists also believe the public following such broadcasted televised festivals is not their public.

Lack of attention from the Italian Radio and Television Company, which has cut its devoted to music events, has also had its effect. However leading record company executives believe that within certain limitations, festivals can still be of use to the music industry.

Several record company executives expressed their disappointment over the weekly hit chart broadcast by the Italian Radio and Television Company (RAI-TV) on the Hit Parade side, in which it aired the first eight albums according to the findings of an internationally known market research company. Complaints are that such charts do not reflect the actual market situation. For that reason a discreet meeting between some members of the Italian Phonographic Industry Association and RAI-TV has recently taken place. It is rumored that a formal motion against the Hit Parade research philosophy with a request for an investigation will be presented to the association's management committee at next meeting within a few weeks.

Emerging from speculation at the Venice festival—the cost of records—singles and albums will rise by 10-15 percent from Jan. 1, this, in spite of the fact that some LP disk prices went up by 5-10 percent during summer because of labor costs, price increases of syntalite and paper and cost of living rises.



**ELTON JOHN**—Goodbye Yellow Brick Road (3-13); producer: Gus Dudgeon; writers: Elton John, Bernie Taupin; publisher: Dick James, no society listed. MCA 40146. Elton returns to a medium tempo for his large, round sounding production of a man returning to a simple life. At times it's hard to understand Elton, but the sonic impression is still strong and haunting. The blending of voices with strings on the bridges is beautiful. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**STORIES**—Mammy Blue (3-11); producers: Kenny Kerner, Richie Wise, writers: Graud, Tetter; publisher: Mavon. ASCAP. Kama Sutra 584 (Buddah). The British act offers the European hit of two years ago with a forceful vocal interpretation. The sweep of the voices could make a stronger impression in the U.S. this time. There's

**YVONNE LAWRENCE**—Ship in the Night (3-3); producer: Sauff Garrett, writer: Bobby Russell; publisher: Parson, ASCAP. Bell 45,409.

**JOSE FELICIANO**—I Want To Learn A Love Song (3-5); producers: Steve Cropper, Jose Feliciano; writer: Harry Chapin; publisher: Story Songs. ASCAP. RCA 0140.

**Pop**  
support from a large string section which doesn't quite hit the mood of the blazing guitar solo. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**LOGGINS & MESSENA**—My Music (3-8); producers: Jim Messina; writers: J. Messina, A. Loggins; publishers: Jupiter, Grouse, ASCAP. Columbia 44592. Duo goes with a 1950's rock sound on this teen-oriented disk. Jan and Dean fans will respond. A trumpet section works in the background. The light vocal harmonies are fine. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

## also recommended

**ELECTRIC LIGHT ORCHESTRA**—Showdown (3-49); producer: Jeff Lynne; writer: Jeff Lynne; publishers: Anne Rachel, ELO Dsg. ASCAP. United Artists 337.

**MORGANA KING**—You are the Sunshine of My Life (4-9); producer: Vince Mauro; writer: S. Wonder; publishers: Stein & Van Stock, Black Bull. ASCAP. Paramount

**LINDA RONSTADT**—Love Has No Pride (4-26); producer: John Boylan; writers: Eric Kaz, Libby Titus; publisher: Welden/Glasco. ASCAP. Asylum 11026 (WEA). Linda's powerful voice is showcased with a pleasing country flavored covering. The tempo is slow, but the emotion and power are all inclusive. This is the right combination of material and vocal treatment for this fine singer. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**MARY ALAMOR**—Lonely Girl (3-15); producers: Les Mark, Bill Blue; writer: Jon Mark; publisher: Almo. ASCAP. Columbia 44591. This record has many good things going for it. A lovely melody, a flowing subtle brass chorus, an infectious Latin undercurrent and a soft vocal which reflects the sadness of the lonely girl's loneliness in Paris. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**0245 (Famous)**. (A slow but powerful treatment with a hypnotic effect.)

**MARY TRAVIS**—On My Feet (2-58); producer: Milton Altan; writer: David Butler; publisher: Lou Levy, ASCAP. Warner Bros. 7731. (A very commercial work by an outstanding vocalist who can teach most singers how to project.)

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted for the titles published this week. Review Editor—Eliot Tiegel.

**CHL-LITES**—I Found Sunshine (2-50); producer: Eugene Record; writer: Eugene Record; publisher: Julo Brian, BMI. Brunswick 55502. Using some "Superstition" riffs, the group lays down a bright message of confidence about loving the girl in their life. This work is more uplifting than the past. The electric piano riffs are hard to listen to and hold the song together. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**SMOKEY ROBINSON**—Baby Come Close (3-20); producers: Smokey Robinson, Willie Hutch; writers: W. Robinson, P. Moffatt, M. Taylor; publisher: Jubilee, ASCAP. Tama 54239 (Motown). Smokey's soft voice matches the romantic theme of the song. "So warm, so warm," he sings, on organ and lead walking through the re-

**Soul**  
rangement. The pleasantness of the arrangement should guarantee it MOR play. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**MARGE JOHNS**—Come Lay Some Lovin' on Me (3-37); producer: Art Martin; writer: P. Kelly; publisher: Tree, BMI. Atlantic 2388. Vocalist punches home the

## also recommended

**BOBBY BLUE BLAND**—This Time I'm Gonna Get Good (2-23); producer: Steve Bore; writers: O. Malone, O. Perry; publisher: Don, BMI. Quinlan 4369 (ABC).

**VIVIAN REDD**—I Didn't Mean to Love You (2-18); producers: Taylor, Hutt, Bell; writers: A. Butler, C. Phillips; publisher: Hands Together, BMI. Aco 45-5338 (Atlantic).

**KLISIA BROWN**—Fire on the Black Hand Side (2-42); producer: H.B. Bennett;

writers: H.B. Bennett, M. Hartwig, J. Cobbin, J. Wilson, R. Murray; publisher: Uniser, BMI. United Artists 338.

**TOMMIE YOUNG**—You Brought It All on Yourself (3-23); producer: Bobby Patterson; writers: Bobby Patterson, Jerry Strickland; publisher: So Ma/Royce/BMI. Soul Power 116 (Jewell).

**THE MONTCLAIRS**—Hung Up on Your Love (2-43); producers: Keith Fry, Oliver

message of wanting some love. There's a Mevis Staples quality to her style and voice. Superb background choral work and big band make this song sparkle with excitement. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**CLARENCE CARTER**—The Midnight Special (2-35); producer: Rick Hall; writers: G. Jackson, R. Moore, L. Chambers, A. Mitchell; publisher: Fame, BMI. Fame 330 (United Artists). Here comes the super love who takes care of lonely ladies around town. He has his own special and we learn through his exhorting vocal how much he's loving. A funky sounding production keeps the man on the move. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

Sac, writers: Phil Perry, Regina Bennett; publisher: So Ma/Fry, BMI. Pauls 390.

**THE INDEPENDENTS**—It's All Over (2-89); producers: Chuck Jackson, Marvin Tancy; writers: Chuck Jackson, Marvin Tancy; publisher: Butler, ASCAP. Wand 11263 (Capitol).

**FINAL DECISIONS**—Keep on Walking (3-30); producer: Mike Toney; writers: J. Davis, H. Ross, J.J. Barnes; publisher: Wise Mile, BMI. Bumpshot 162 (Famous).

**ED BOZE**—Lammy (3-10); producer: Fred Shepato; writers: E. Boze, M. Boze, A. Boze; publishers: Aco/Song, Boze Family, BMI. Aco 4622. (Soulful tune with four top four riffs telling tale of a rather unhappy childhood but ending happily. Strong string arrangement.)

**FIRENOS**—Gonna Have a Good Time (2-54); producer: Michael Lloyd; writers: Vende, Young Cotton, Lloyd Kerner; publisher: Miller, ASCAP. MGM 14646. (This union of two Australians and an American has produced an excellent hard rock tune accentuated by sharp breaks with only drums backing the vocals. Good fun song.)

**STAN HITCHCOCK**—Half Empty Ball (2-41); producers: Tommy Alup and Johnny Morris; writers: Allen Reynolds/Bob McCall; Jack Music (BMI); Cimarron 770. Hitchcock, the fine talent who has stayed submerged too long, comes to the surface with this one. It gives him the chance to emerge, and it should have strong appeal everywhere. Great writing time of a again. **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**JOHNNY PATCHES**—Song and Dance Man (2-32); producer: Billy Sherill; writers: Jerry Foster & Bill Rice; Jack & Bill Music (BMI); Epic S-11046. Another line number with this great writing team, and Patches changes style to get across this bad but upbeat song. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**DAVID HOUSTON**—The Lady of the Night (2-25); producer: Billy Sherill; writers: E. Montgomery, G. Richey, Ager/Altan (BMI); Epic S-11046. Another

**First Time Around**  
(These are new artists deserving airplay and sales consideration)

**PATTI DUNSTROM**—Emotion (3-49); producer: Michael J. Jackson; writers: Patti Dunstrom, Veronique Sanson; publisher: WB. ASCAP. 20th Century 2055. (Powerful ballad which builds from relatively slow start to pounding tune high lighted by fine string arrangements pounding drums and strong voice from Ms. Dunstrom.)

beautiful rendition by this singer with style, smoothness and range. A great ballad, well done. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**FERLIN HUSKY**—Now Comes A Lot (3-10); producer: Don Gant; writers: Jerry Foster & Bill Rice, Jack & Bill Music (BMI); ABC 11351. Ferlin changes his style here, akin to a Wynonna Jett, with his unmetamorphic smoothness comes through on another great ballad by the dynamic duo. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

## also recommended

**CATHY O'SHEA**—Don't Mess With Me (2-50); producer: Bill Jessis; writer: Charliette Polite; Squared/Rencher (BMI); Monument 8587.

**BARNARD BYE**—I'm Gonna Like It (3-33); producers: Barnard Bye, Almer Ertgen; writers: P. Castro, K. Stewart, Jr.; publishers: Ploopy, Cotillion, BMI. Atlantic 45 2984. (Good harmony vocals spent this happy tune with catchy repetitive chorus. Interesting use of synthesizer also abounds.)

**SOUL POTIONS**—Rock Me Love (2-57); producers: Red Whitlaw, Norman Bergen; writers: E. Whitlaw, J. Diamond; publishers: Planetary, Doubleday, Moon June Spoon, N.B. Brooks, ASCAP. Sunburst 1078 (United Artists). (Dramatic orchestral beginning and a fine female lead vocalist mark this tune which also features excellent singers from mild to powerful arrangements and back.)

**GENE PRICE**—My Song (2-38); producer: Bob Wilton & Earl Bat; writer: Gene Price, Longstreet/Acoustic (BMI); From out of nowhere comes this independently produced tune, sung excellently, and with a powerful lyric line. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**DOR WILLIAMS**—Alla Way To Go (2-46); producer: Allen Reynolds; writer: Don Williams; Jack Music (BMI); JMI 32. Smooth is the word for Dor Williams, and he is rapidly becoming one of the most consistent of the great ones. It's another winner for him. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**MARY KAT JAMES**—I'm Not That Good At Goodbys (3-12); producer: Allen Reynolds; writers: Bob McCall & Don Williams; Jack Music (BMI); JMI 31. Another number, but she has what it takes. That's a good country sound, and she gives it excellent treatment. **Pop**, **Pop**, **Pop**. **Pop**, **Pop**, **Pop**.

**HUGH J. LEWIS**—Heaven, Hell or Houston (2-35); producer: Not listed; writer: Lewis; Touchdown (BMI); Fantasy 707.

**SUE THOMPSON**—Just Plain Country (Come to Town); (2-21); producer: Wesley Rose; writer: Edley Rose; Acuff-Rose (BMI); Hickory 396 (MCA).

**HUGO ALAN**—All Around Cowboy of 1964 (2-23); producer: Buck Owens; writers: Buddy Allen, R. McDonald; Blue Box (BMI); Capitol 3745.

**JEANNE C. RILEY**—Another Football Year (2-12); producer: Jim Weinert; writers: Barney, M. Asher, H.O. White Jr.; Wilderness (BMI); MGM 14666.



# Queen

*British Rock In the Royal Tradition*

One of the September Nine Released from Elektra Asylum

*With a name like Queen you can be sure they're strong on content. This debut L.P. presents thoughts and sounds strong enough to scare some people. Fascinating enough to keep everybody coming back for more.*

Produced by John Anthony,  
Roy Baker and Queen. EKS-75064



ELEKTRA/ASYLUM/NONESUCH RECORDS  
a division of Warner Communications, Inc.

Freddie Mercury



Brian May



Roger Meddows-Taylor



Deacon John



# Billboard's Top Album Picks

Number of LPs reviewed this week 71 Last week 55

OCTOBER 20, 1973

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**BILLY PRESTON**—Everybody Likes Some Kind Of Music, A&M SP 3552. Preston continues to defy definition. He is tops in many fields, from soul to rock. Now he puts it all together in a sampler-type LP. His explosive vocal style is married to the energy playing of a small group of determined musicians who explore rock and jazz with the same kind of respect. In the middle is Billy's soul flavored vocalizations. Best cuts: "My Soul Is A Witness," "Shappy Gappy," "You've Got Me For Company" (soft and delightfully playful), "Space Race," "I'm So Real."

**CRAIG DOERGE**, Columbia KC 32179. Here is a fine, refreshing new singer who brings bright and easy music to his first album. Craig sings easy songs in an easy manner, even when he's doing the overblows with his band. There is no information on him, so we don't know why he's destined to a calypso. "Oops are the Only Real

Christians." But it's fine. As is the entire LP. In fact, the music is a good blending of contemporary styles and sounds and the styles and sounds of years gone past. Best cuts: "Yellow Beach Umbrella," "Easy on the Easy," "Tie Weather Friends," "Oops are the Only Real Christians."

**FRIENDS**, MGM SE-4901. Although the group may be new to the music business, the individuals are not. Michael Lloyd, who plays several instruments, comes to the group after producing the New Seekers, the Diamonds, and Leo Rivers to

name a few. Darri Cotton was the lead with Zoot, a top group in Australia and Steve Kuper, also an Australian, has had several top hits in his native country. Collectively their vocal blend fits together in both a gentle and assertive manner. Best cuts: "What'll You Reach Out," "Deep River Blues."

**THE WALLERS**—Burnin', Island SMS-8338 (Capitol). This LP is a significant venture into the folklore of the Jamaican people. The songs in reggae format blend lights abounds with images of shanty towns and the sadness of life for the destitute. It is the Jamaican version of the blues. Superb vocal and instrumental treatment. Robert Marley contributes six of the 10 tunes. Best cuts: "Shut The Shuff!" (with a soul choral blending), "Put It Out," "One Foundation."

## also recommended

**DOE MCELROY**—Payin' Favorites, United Artists UA 161. Commercially and artistically, it might have made sense for MCEL to issue this collection of obscure old folk blues, country and rock n' roll oddities right after a big hit. Just to display his versatility. But grins and chattering isn't no "American Pie." Best cut: "Toys I Parade."

**DAVE VAN RONK**—Songs For Aging Children, Cad A 50044. (Chess) Lones. A modest music album in many ways on the music of the past, handled often tongue-in-cheek. This LP is a piece of entertainment by Van Ronk who has about as much to laugh. Best cuts: "Go, You Make Your Bed," "Caddy Bait Race."

**MENHUN, GRAPPELLI**—A Fine Romance, Angel SFD 36968 (Capitol). This is definitely one of the most uniquely delightful LPs this year. It is jazz from GrapPELLI and pop playing from his associate. They make beautiful music together, with a soft rhythm section behind them. Best cuts: "Lady Be Good," "Blue Room," "Love Is Here to Stay."

**DAN PERN**—Honey's Feet, Bell 1127. Interestingly eclectic singer-writer producer with appeal to Top 40, country and MOR. A live crossover artist. Best cuts: "Ringing in Memphis," "Country," "Time."

**ROY DRISCOLL**—Milestones, MGM SE 4934. The Big O's sweetly individualistic voice

works well with the Mel Carby poetry of MGM packaging of long time stars. Best cuts: "I Wanna Live," "California Sunshine Girl."

**GREENFIELD**—Blue Sky, RCA APL 1-9264. Interesting set from an artist who has moved several top 10 records in Canada, featuring strong arrangements and good vocals. Best cuts: "Wilma," "Sweet America."

**THE HOURSGLASS**, United Artists UA 013 62 (2 p). Don't accuse UA of taste packaging. The liner notes site bluntness that these two old Liberty LP's are nothing like today's Altman Brothers sound and are only being released because the fans demanded it. Best cut: "I Still Want Your Love."

**NANA MOURSKOU**—An American Album, Bell 1136. The Greek international star's lovely Shyness-like vocal instrument is at its best in an English LP produced with customary precision by Saul Garfinkel to give an interesting blend. Best cuts: "To Be the One You Love," "Dainty Come Home."

**JIM POST**—Rattlesnake, Fantasy 9425. A "heavy" album from the first note, with Post writing the material and singing lead and the musical support of some highly identifiable names such as Jim Schwell and Tony Joe White. Best cuts: "Pay Day," "Silver Engine," "Sunday Morning in the Mountains."

**JIM WEATHERLY**, RCA APL 10267. Composer debuts with an LP of Bobby Goldsboro

sounding music. Nick DeCaro and Al Doyle provide the MOR sounding tracks. Best cuts: "The Little Things," "Just Dreaming to Make Me Stay," "Bring Back New Sunshine."

**TAI MAHAL**—Cool, So Good 'N' Blues, Columbia KC 32600. The price of rocking blues presents another uncompromising set of exotically blues packaged in the finest contemporary production techniques. Best cuts: "Little Red Hen," "Build For Comfort."

**DAVID OSSMAN**—How Time Flies, Columbia KC 32411. Foreign Theater fans will want the ambitious science fiction score by a member of the offbeat comedy group. The whole thing. Foreign Theater scores in the score.

**DAVID ACKLES**—D'Acces Eve, Dome, Columbia KC 32465. Ackles is back with his fine vocals, sensitive tones and excellent piano work. Best cuts: "I've Been Blind," "Surf's Down."

**HARVEY MARKE**—Shanghaenese, Jans JLS 3047 (Chess) Lones. Steady set from veteran blues guitarist. Best cuts: "What'll Fun," "Midnight Sun."

**J.P. MURPHY & SALT**—The Last Hours, Columbia KC 32539. Good set of jazzy rock and roll. The album. Highlights are Murphy's vocals and Ron Alder's sax work. Best cuts: "Teenage Fantasy," "New York City/Stone."

Pop album picks—Titles deemed headed for a post among the first 100 places on the LP chart. Pop also recommended LP's are titles thought to wind up among the lower half posi-

tions. Other category LP's are deemed to break in the top and lower half of their respective charts in a similar fashion. Review editor—Eliot Tiegat.

**RONNIE MILSAP**—Where My Heart Is, RCA APL 1-0338. With a great deal of feeling and expression, Milsap goes through this collection of his singles and some new material, plus a big hit, and one by Rodriguez, to convey his many talents. He shows that he can handle up tunes along with the ballads. There's not a wasted cut on the entire LP.

Best cuts: "Where Love Goes When It Dies," "Comes Down With Love."

**VARIOUS ARTISTS**—Souled Out Country, Truone 0001. In the label's first album, it pulls together its roster of talent, and comes through with some fine selections.

**THE BELLS**, Cad A 50045. This group bridges the old and the new sound in soul music. Thankfully, it isn't used to the exclusive sound of high tempo soul, every thing coming out sweet and soft. There is plenty of gutsy, urgent, pleading in the voices. The beautiful orchestra sound adds a dramatic, large touch to the production. Producer Don Davis has done an outstanding job in balancing the orchestra and the power of the voices so that they come out right. Best cuts: "My Preferring Days Are Over," "Let's Make It Last," "If You Move I'll Fall."

**THE DRAMATICS**—A Dramatic Experience, Volt VDS 6919 (Stax). An outstanding set from a group who have already established themselves as an important force within the soul market. This LP should see equal success in the pop market. Excellent vocal arrangements with strong orchestral backing makes this the most commercially effective yet. Best cuts: "Tell For You," "The Devil Is Dope," "You Got Off My Mountain." Beautiful People.

**THE NITE LITERS**—Analysis, RCA APL 1-0211. This is a very adventurous band, which plays Latin, rock and soul, but it is still looking for its identity. His interpretations in each field are done very well. Best cuts: "Anything Goes," "Oo-ah-ah-ah." "Dance."

**TOMMIE LIVING**—Do You Still Feel The Same Way, Soul Power LPs 3316 (Jewell)

**JOHN KLEMMER**—Intensely, Impulse AS 9244 (ABC). The title best describes the overwhelming act of the tenorman who performs a program of his own tunes Best cuts: "Last Summer's Spell," "Sea of Passion," "Love Song to Katherine."

**KEITH JARRETT**—Fort Worth, Impulse AS 9240 (ABC). Multi-talented Jarrett (piano,

back: FOUR OVERTURES (Suites for Orchestra)—Collegium Aurum, BASF R01F 20332. Main interest in these versions derive from the sound and texture contributed by use of the period instruments. All is transparent, but beautifully blended. Will appeal to discerning collectors.

**BACI GOLDREBE**—VARIATIONS IN THE ITALIAN STYLE—Igni Kipnis, hatched, Angel SB-3796. The "Gobner" serves as the new definitive test against which every harpsichordist sooner or later measures himself. Here, Kipnis measures up very well indeed in a vigorous performance that observes each repeat, but manages to maintain interest at a high level by the imaginative and convincing

## Country

tions. It includes the works of Don Mullins, Bob Langston, Jimmy Dallas, Lynda K. Lane, Nashville Crack and Bobby Austin. Some have been previously released as singles, some are fresh.

## Soul

**BOBBY BLUE BLAND**—His California Album, Dunhill DKS 50163 (ABC). Super set from one of the most underevalued blues artists of the past 20 years. Magnificent on ballads or rockers, with big bands or combos, and blend is one of the few who can sing the blues with strings. Phrasing is better perfect in phrasing and timing. Commitments to producer Steve Born. Best cuts: "It's Not the Spotlight," "Goin' Down Slow," "Help Me Through the Day," "I've Got to Use My Inspiration."

**FREDDIE ROBINSON**—On the Call, Enterprise EKS 1035 (Stax). Exceptionally sophisticated LP, featuring almost perfect interpretation of Robinson's fine and versatile vocals, excellent instruments (including Robinson's guitar work which

is impressive debut album from an exciting new soul. Best cuts: "Do You Still Feel The Same Way," "You Brought It All on Yourself," "Hit And Run Lower," "Everybody's Got A Little Devil in Their Soul."

**ROOSEVELT SYKES**—Dirty Double Mother, BlueWay BLS 6077 (ABC). Shilled set of

Best cuts: "I'll Be a Better Man," "God's Gift To Me," "I'll Run Get You."

**MELBA MONTGOMERY**—Melba Montgomery, Electra EKS-75069. First album for Melba on Electra featuring her current single "Wipe Your Love Around Me." She's packed excellent material, ranging from the softest ballad to rockin' country, and sings them all to perfection.

Best cuts: "See No Evil," "I Love Him Because He's That Way."

comes remarkably close to jazz at times) and background vocals (with the excellent Darlene Love). The LP is a difficult one to characterize, fitting a little into soul, carrying some pop and also featuring jazz. Robinson can get away with talking introductions without making them sound gimmicky, sweet, ballad-like tunes or starchy, lively rockers. Much credit to arranger and conductor Mack Higgins who also handled electric piano. Best cuts: "Georgin on My Mind," "Could It Be I'm Falling in Love," "River's Invitations," "You're on My Mind." Details: "Place in Jazz and Soul."

**VARIOUS ARTISTS**—Volume 2 from The Vells of Duke/Peacock, ABC BKS 789. Selection of tunes in the blues vein. The 14 cuts from the likes of Johnny Ace, J. Parker and Baby Face Nelson, offer a fine insight into the roots of rock as well as standing as a set of blues masterpieces. Best cuts: Johnny Ace's "Anytime," Bobby Bland's "St. James Infirmary," Willie Mae Thornton's "Bad Luck & Worries."

barrel material from one of the true kings of the blues. Best cuts: "Dirty Double Mother," "May Be a Scandal."

**ROY LEE JOHNSON AND THE VILLAGERS**, Stax STS 3020. Good set of funky material featuring line group of the Memphis Shave Machine. Best cuts: "I'll Be Your Doctor Man," "Don't Tell Me Nothing About My Woman."

## also recommended

sonoro sax) leads a fiery quintet through his own clever compositions before a receptive Village Vanguard crowd. Best cuts: "Fort Worth," "De Dreams."

## Jazz also recommended

use of embellishments. Value of the 2-disk set is enhanced by inclusion of the rare "Balkan Style" variations. **TELUS**. VIOLIN CONCERTO No. 2—Yehudi Menuhin, violin. Minneapolis Symphony (Orchestra), Mercury SR8-75002. If Menuhin doesn't own this piece, he comes really close. This was one of his finest interpretations and it will be welcomed back into the active catalog by many collectors. Newly mastered, and offered on a superior imported pressing, it is one of the most attractive entries in the label's new

"Golden Period" series. Market question mark is consumer reaction to the \$6.98 list for reissue material.

**WAGNER: DIE WALKURE (Act I & Wotan's Farewell)**—Demess, W. Coeckman, R. K. Ballew, New Phase Productions. Price: \$19.95. This 3797 "One of Wagner's last recordings before his recent death, it depicts impressively the conductor's superb grasp of large-scale utterance. The pacing may not meet every Wagnerian's taste, but the conviction of the interpretation cannot be denied. Strong vocal support by the soloists. Package includes a handy discography of Klemperer on Angel.

(Continued on page 71)

OCTOBER 20, 1973, BILLBOARD

# IN OCTOBER MCA'S LUCKY NUMBER IS 13!

13 records in 8 packages—  
including 5 double-album sets!

Elton John—  
GOODBYE YELLOW BRICK ROAD  
(MCA2-10003)

The Who—  
QUADROPHENIA  
(MCA2-10004)

Blues Project—  
REUNION IN CENTRAL PARK  
(MCA2-8003)

Sonny & Cher—  
LIVE IN LAS VEGAS, VOL. II  
(MCA2-8004)

Bill Cosby—  
BILL  
(MCA2-8005)

McKendree Spring—  
SPRING SUITE  
(MCA-370)

Dobie Gray—  
LOVING ARMS  
(MCA-371)

Bob Ruzicka—  
SOFT ROCKER  
(MCA-375)

MCA  
has really got  
the  
**Hits!**  
together  
MCA RECORDS



# LatinScene

## NEW YORK

Fania Records artist Larry Harlow was recently presented the Rafael Hernandez award for the television show of the year from WRIT-TV in Puerto Rico. Harlow received an award while in San Juan preparing an upcoming television presentation of his Latin rock-opera "Hommy." ... Marco Antonio Muniz (Arcano) is being headlined at the Chateau Madrid club here. ... Luis Caballero has been appointed local sales manager here for WXTV Channel 7. ... Mericana Records is releasing a new LP and single by Roy Ruyy & Susana. ... Pete (El Conde) Rodriguez is preparing to record his first solo LP for Fania Records. ... Arcano Records has released a new single by Sylvia Di Lorenzo.

Ivan Mogull Music Corp. (ASCAP) is preparing a promotion campaign to back such Puerto Rico Records artists as Camille Storti, Manolo Galvan and Peret, who is expected his latest LP on the label to be released shortly. Representing a variety of Latin artists, both in the U.S. and South America, the firm includes the Harvard Music division (BMI) and Peter David Music (SEC-CA). Mogull also represents Alamo Records, artists Julio Iglesias and Nydia Caro.

In a heavy month for releases, Sabor Records has released LP product by Estrellas de La Soca, Los Socios del Ritmo and Cuarteto Venadillo; Parnaso Records has released singles produced by Luis Aguile, Orestes Casino 77, Lou Perez, Los Galos, Leonidas Farjo, Juan Ramon, Los Omeletos del Sur, Romulo y Remo, Yaco Mont, and Luis Fabiano; Arcano Records has released a single by Charlie Palmieri; Yara Records

has released singles by Ricardo Ray and Bobby Cruz and La Compadreña; Pegasus Records has released singles by Sonita Villar, and Zuleta Records has released Timi Mura's new single. ... Keep in touch! Send your Latin news and color to Billboard, New York.

JIM MELANSON

## MIAMI

Fajardo is leaving the club Numero Uno to join the show at Les Violins and club owner Gary Carrin is looking to book a small New York group into the club. ... Manny Matos, president of M&M, in planning the M&M All-Star Concert here in December, has included concert time for the presentation of award plaques to local Spanish radio stations, as well as disc jockeys, local journalists who review Latin music, and to national trade publications which cover the Latin market. ... The Fania All-Stars will play Puerto Rico Nov. 17. ... Monga Santamaria has returned from a West Coast tour and is currently working in New York. ... A local dance scheduled for New Year's Eve is being touted here as the "batle of the dance bands." Slated to play so far are El Gran Combo, Los Chavales de Espana, Conjunto Royal, Jovenes del Hierro, and Ray Barreto.

Ray Barreto played to a full house at the Mahi Shrine Temple Auditorium here Oct. 6. ... With the Latin Festival coming up shortly, local radio stations have been playing more and more salsa music to the young listening audience here. ... Musart Records has released new LP product by a single: Alondra, Mercedes Castro, Antonio Aguilar, Lucha Villa, Luque Mejia, Sonora del Cruz, and Rhina. ... Roberto Ledesma is on his way to Mexico to record a new LP.

Velvet Records has released new LP product by Conjunto Universal, Nino Medrano, Alfonso Velazquez, Sophy, and Danny. ... Radio station WQCM-AM has initiated a new listeners' contest, offering \$5,000 to winners payable at \$100 a week. ... Roberto Rodriguez has joined WQCM's staff in preparation for the takeover of WQXK-FM Jan. 1.

WQXK is a 24-hour station. ... Mario (Mayito) Rella, music director of WQBA-AM has added a heavy dose of salsa music to the station's playlist, especially for WQBA's weekend all-music format. ... Gema Records Christmas LP releases include product by the Trio Los Comandos and a new salsa LP by Chirino. ... A new late night all salsa musical radio show is in the works here. Details will be coming shortly. ... Kubaney Records will shortly be releasing new LPs by Johnny Ventura and Tomas de San Julian.

ART (ARTURO) KAPPER

Andy Martinez, an Albuquerque, New Mexico singer, musician and composer is truly an international artist and a professional performer. He is just as much at ease performing with a mariachi band, or his backup musicians known as Musica Indigo. His latest release on the Le Mans label (El Sueno and preguntale a tu corazon) demonstrate his abilities as an arranger, writer and musician. Andy Martinez sings and makes you believe in the true international Latin sound. He puts his soul into every song and sings in his own way, delivering a sound that is only his own. Watch for other releases on the Le Mans label to come your way soon. Other releases are available by writing:

## Le Mans Records

4009 Connecticut, Albuquerque, New Mexico  
Tel. (505) 266-3112-(505) 873-1351

# Latin Music

## Nader Latin Fest In Garden Nov. 9.

NEW YORK: Richard Nader Associates will present the Latin Music Festival of Jazz, Rock and Soul at Madison Square Garden here Nov. 9.

Nader said that the concert, which is the fourth one of its type presented by the rock'n'roll rival impresario, will feature a number of Cuban, Puerto Rican and Dominican Republic recording acts. "We will be combining various music styles," continued Nader, "to create a solid Latin variety show package."

He stated that the evening's fare will include such acts as Puerto Rican songstress Lucecita, Eddie Palmieri, Willie Colon, Dominican Republic artist Joseito Mateo and his orchestra, featuring Alberto Beltran, Pello Rodriguez, La Selecta, and special guest artist Prez Prado, who will be flying in from Mexico for the concert.

Emcee duties for the concert will be shared by a number of local disc jockeys, including Pacquito Navarro, WHOM-AM: Joe Gaines, WEVD-AM: Polito Vega, WBNX-AM: and Dick (Ricardo) Sugar, WBBI-FM.

Promotion efforts will include radio spots on both Latin and back radio stations here, as well as consumer advertising and flyers. Tickets will be sold through Ticketron, the Garden box office and a number of Latin retailers throughout the city.

Nader added that the firm's Latin Festival has also been scheduled for the Miami Beach Convention Hall, Nov. 24. Details of artists scheduled for the Miami festival will be available at a later date.

## Mericana In A Deal

NEW YORK: Mericana Records, a subsidiary of Caytonics Corp., will be distributed in Spain and Portugal by Anola-Eurodisc, S.A. of Spain, according to Ralph L. Mericana general manager.

The agreement, which covers Mericana's entire catalog, was negotiated by Caytonics president Joe Cayte and Anola president Ramon Segura.

## One-Niters

Continued from page 20

any. Even if NBC passes, she can still make a deal with another network.

TV K Goal

"Because of the rushed production schedule for the summer show, I wound up working harder on the TV series than anything else I've ever done," said Helen. "But with a regular show, I see no reason why we can't work five days a week, eight hours daily like Carol Burnett does. Having every weekend home will be a real treat."

As for recording plans, Helen has begun meetings with producer Tom Catalano for a Capitol LP to be cut shortly after the holidays. She predicts, doing an album this year, "feeling eight months in the heat interval for an established artist's new product."

One Helen Roddy musician cleared up in the interview was what happened to the credited co-writer of "I Am Woman," who seems to have disappeared from the music business. "Ray Burton, a very talented guitarist who set my fire to music, had to go home to Australia because of immigration problems," she said. "That's where he's been working."



NEW YORK-born singer Johnny Zamot, center, ink a long-term, exclusive recording contract with Mericana Records, as Mericana general manager and ad director Ralph Lew, right, looks on. Joining them for the occasion is Joe Cayte, left, president of Caytonics Corp., Mericana's parent company. Zamot's debut LP on the label is due for release in late December.

## Billboard Special Survey For Week Ending 10/25/73 Hot Latin LP's IN LOS ANGELES

| THIS WEEK | TITLE-Artist, Label & Number (Distributing Label)  | LAST WEEK | TITLE-Artist, Label & Number (Distributing Label) |
|-----------|----------------------------------------------------|-----------|---------------------------------------------------|
| 1         | LOS FREDDYS<br>"Queen Sea Fan," Echo 25109         | 6         | LOS OMBROS<br>"Que Vienes Comiendo," Muzena 5630  |
| 2         | MELBA MILLER<br>"Cruces Vampiros," Armonia D1 3274 | 7         | INVIDIA<br>"Se Tu Amor," Miami 6069               |
| 3         | VICENTE FERNANDEZ<br>"La Mena," CS 1359            | 8         | JUAN TORRES<br>"Mi Amor," WU 1610                 |
| 4         | LOS BAYOS<br>"Tu Amor Que Te Due," Pericles 1699   | 9         | LOS 3 ASSES<br>"Tostitos," Arcon 2225             |
| 5         | VICKI CARL<br>"La Espagnola," COLAC 31470          | 10        | LOS CAMPEROS<br>"La Bamba," Latin Inter. 2063     |

## IN NEW YORK

|   |                                                        |    |                                                     |
|---|--------------------------------------------------------|----|-----------------------------------------------------|
| 1 | CAMILLO SESTO<br>"New - Amor," Fonito 3008             | 6  | WILLIE COLON<br>"La Mena," Fania SP00444            |
| 2 | ORCH. LA SELECTA<br>"Barro Soy," Boncomp 1245          | 7  | GRANO COMBO<br>"La Accion," ISC 044                 |
| 3 | SOPHY<br>"Lloras Tengo Por Ti," Velvet 4464            | 8  | NORMAN PENCE<br>"Norman Ponce," CS 1372             |
| 4 | ISMAEL RIVERA<br>"Vengo Por La Mena," Tico 1311        | 9  | PELLIN RODRIGUEZ<br>"Mi Amor Por Ti," Boncomp 1244  |
| 5 | ISMAEL MIRANDA<br>"No Se Compone con Son," Fania 00437 | 10 | LOS ANGELES NEGRO<br>"Vienes De Nuevo," Fania 00445 |

## IN MIAMI

|   |                                                          |    |                                             |
|---|----------------------------------------------------------|----|---------------------------------------------|
| 1 | JULIO IGLESIAS<br>"No Me Acuerdo," Alhambra 12           | 6  | LA LUPE<br>"Pasa Como Yo Soy," Tico 1310    |
| 2 | LOS ANTIQUES<br>"Hoy Como Hoy," Fanny 502                | 7  | WILLIE COLON<br>"Mi Amor," Fania 424        |
| 3 | ENRIQUE CACERES<br>"No Puedo Dar Te Amor," Caytonics 085 | 8  | ROBERTO LEDESMA<br>"Mi Amor," WU 1611       |
| 4 | ANGELICA MARIA<br>"Cantos Maria," Cameo 5118             | 9  | ROBERTO CARLOS<br>"Delante," Caytonics 1368 |
| 5 | PACHICO<br>"Tres De Cien Dos," Fania 436                 | 10 | ROBERTO CARLOS<br>"Delante," Caytonics 1368 |

## IN TEXAS

|   |                                                      |    |                                                              |
|---|------------------------------------------------------|----|--------------------------------------------------------------|
| 1 | LATIN BREED<br>"Return Of Latin Breed," CS 106       | 6  | LITTLE JOE-LA FAMILIA<br>"Pasa La Gente," Buenos Surtis 1638 |
| 2 | SUNNY & THE SUNLINERS<br>"I'm Forever," Regis 1612   | 7  | SUNNY & THE SUNLINERS<br>"I'm Forever," Regis 1612           |
| 3 | ANTONIO AGUILAR<br>"Lloras De Cabellos," Musart 1563 | 8  | AGUSTINE RAMIREZ<br>"Que Vienes Comiendo," El Zorpe 1076     |
| 4 | ALFONSO RAMOS<br>"Cantos De Cabellos," Musart 1563   | 9  | FREDIE MARTINEZ<br>"Cantos De Cabellos," Musart 1563         |
| 5 | VICENTE FERNANDEZ<br>"La Mena," Caytonics 1359       | 10 | WALLY GONZALEZ<br>"No Carle Cabello," Regis 1097 1563        |

## IN CHICAGO

|   |                                                        |    |                                                    |
|---|--------------------------------------------------------|----|----------------------------------------------------|
| 1 | ISMAEL MIRANDA<br>"No Se Compone con Son," Fania 00437 | 6  | LOS OMBROS<br>"Que Vienes Comiendo," Muzena 5630   |
| 2 | PELLIN RODRIGUEZ<br>"Mi Amor Por Ti," Boncomp 1244     | 7  | JUAN GABRIEL<br>"Cantos De Cabellos," Armonia 3023 |
| 3 | ORCH. LA SELECTA<br>"Barro Soy," Boncomp 1245          | 8  | VICTOR Y TURBE<br>"Vienes Comiendo," Miami 6069    |
| 4 | LOS ANGELES NEGRO<br>"Vienes De Nuevo," Fania 00445    | 9  | YOLANDA DEL RIO<br>"La Bamba," Arcon 2225          |
| 5 | WILLIE COLON<br>"La Mena," Fania SP00444               | 10 | SUPER TRIO<br>"Tostitos," WU 1611                  |

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# BILLBOARD'S SPOTLIGHT ON OKLAHOMA

is "sooner" than you think

That's right. Billboard is moving into the Oklahoma territory and we're loaded for bear. What's more, you'll be able to read about the phenomenal growth of the Oklahoma music industry in Billboard's November 3 issue. So you don't have much time to get yourself into Billboard's special Oklahoma spotlight. Not with the ad deadline just around the corner. October 19 to be exact.

And Billboard's 'Spotlight on Oklahoma' is going to be one special you won't want to miss. Included in the Oklahoma spotlight are in-depth stories on:

- the country and pop music scene
- religious music
- recording studios
- radio and television stations
- radio and television syndication
- live concerts
- music publishers
- artist management companies

Like we said, Billboard's 'Spotlight on Oklahoma' is 'sooner' than you think and already the excitement is peaking from Tulsa to the Oklahoma panhandle. The 'Spotlight on Oklahoma' is your chance to show the entire music industry what Oklahoma has to be proud of.

Don't miss Billboard's 'Spotlight on Oklahoma'. It's coming in the November 3 issue. And the ad deadline is sooner than you think. October 19.

**Ad Deadline: October 19**  
**Issue Date: November 3**

For further information, contact a Billboard sales representative at any of the following offices:

**LOS ANGELES:**  
Bill Moran  
9000 Sunset Blvd.  
L.A., Calif. 90069  
(813) 273-7040

**CHICAGO:**  
Jill Henning  
130 N. Webster Street  
Chicago, Ill. 60609  
(312) CE 5-5411

**NEW YORK:**  
Mike Eisenkraft  
1 Astor Plaza  
New York, N.Y. 10036  
(212) 764-7300

**NASHVILLE:**  
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Nashville, Tenn. 37203  
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Elektra Records  
is proud to present

david gater

in his

FIRST

solo album.

All songs published by Kipohula Music/ASCAP.  
Administration: Colgems Music, 711 Fifth Avenue, New York, New York

"Oh the sweetest sound that you make  
Nobody hears it—no one but me"

From "Sight & Sound"

Words and Music by David Gates from his album, *First*. Copyright 1973, EKS-75066

# david gates

One of the September Nine Released from Elektra/Asylum.



## FIRST

The second sweetest sound in the world. A voice millions heard before. Seven solid gold times before, including "Make it With You," "If" and "Baby, I'm a Want You." FIRST is David Gates' debut solo album.



ELEKTRA/ASYLUM/NONESUCH RECORDS  
a division of Warner Communications, Inc.

# What the hell are these people talking about?



"If I see an ad for a record, I learn of a new release..."  
—Radio Station Operations Manager



"I read the ad and listened to the record."  
—Radio Station Air Personality



"...the ad provoked my interest..."  
—Radio Station Music Director



"I saw the ad in Billboard."  
—Radio Station General Manager

They're talking about record industry trade paper advertising, that's what!

Billboard recently commissioned the research division of Hegen Communications, Inc., to conduct in-depth research to disclose—for the first time—how advertising in trade publications influences air play.

The researchers probed beyond trade paper editorial content to find out exactly what provable effect trade paper advertising had on radio station programmers.

**The findings were impressive.**

Fifty-two of the 87 interviewees recalled listening to a specific release for the first time after reading a trade paper advertisement. Thirty-four of the 87 interviewees recalled listening to a specific release again after reading a trade paper advertisement.\*

Forty-seven of the 87 interviewees remembered asking manufacturers' or distributors' promotion men or station librarians to provide a copy of the release after reading the trade paper advertisement.\*

Twenty of the 87 interviewees recalled playing the release on the air after reading a trade paper advertisement. These same 20 interviewees admitted listening to the

record and discarding it prior to seeing the trade paper advertisement.

However, the ad prompted them to give the release a second chance.\*

**Obviously, these people knew exactly what they were talking about!**

Maybe that accounts for the many advertisers who are not only sold on Billboard, but are sold *in* Billboard.

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**Peter Heine, Director of Sales, Los Angeles**  
213/273-7040

or

**Mike Eisenkraft, Eastern Sales Manager,**  
New York 212/764-7348

It could well be the most informative 15 minutes you've spent this year.

\*Statistics compiled from independent research conducted by Hegen Communications, Inc., and is available for examination on request.

**Billboard. We take your advertising one step further.**



# Billboards Top Album Picks

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## Continued from page 64

- 201-JOHNNY RODRIGUEZ, *Am I Ever Meant To Be Sing*, Mercury SEM 1-686  
 202-JAMES BROWN, *Soul Classics, Vol. II*, Polydor PD 5402  
 203-CHRISADES, *Am Their Motown* M 796 V1  
 204-PETER YARROW, *That's Enough For Me*, Warner Brothers 0558  
 205-ROD WOOD, *Banders*, United Artists UA 168 F  
 206-MORGAN KING, *New Beginnings*, Paramount PMS 6067 (Famous)  
 207-BETTY DAVIS, *Just Sunshine* JSS 5 (Famous)

## Bubbling Under The Top LP's

- 208-LIVINGSTON TAYLOR, *Over the Rainbow*, Capricorn CP 0114 (Warner Brothers)  
 209-THOSE GLORIOUS MCM MUSICALS, *Band Wagon/Kiss Me Kate*, MCM 25E3 4457  
 210-DAN FOELGELIN, *Home Free*, Columbia KC 31751

- 211-SEGAL SCHWALL BAND, *953 West*, Wooten Nickel 0211 (RCA)  
 212-THIS WAVE HITS, *Interpretation*, Columbia KC 3246  
 213-SOPHISTICA, *The Mescaleros Hump Returns From The Moon*, Reprise 2188 (Warner Brothers)  
 214-MAR INCREDENT, *Greatest Hits*, Victor APL 1-0314  
 215-LOOKING GLASS, *Salvage Remains*, Epic NC 3761 (Columbia)  
 216-BONNIE BARTT, *Take My Time*, Warner Brothers 3725  
 217-AVERAGE WHITE BAND, *Show Your Hand*, RCA 345  
 218-NEW BIRTH, *It's Been A Long Time*, RCA APL 1-0285

## Bubbling Under The HOT 100

- 1-BACK FOR A TASTE OF YOUR LOVE, Sly Johnson, HM 45-2250 (London)  
 102-COSMIC JUMP, Funkadelics, Westbound W215  
 103-THINGS AWAY, Moby, Blue Tree 15012 (RCA)  
 104-WHAT A FEELING, Johnny Nash, Eps 511034 (Columbia)  
 105-ALL THE WAY DOWN, Eric James, Chess 2144  
 106-LOVE DON'T CARE, Perry Como, RCA 0096  
 107-I JUST CAN'T STOP LOVING YOU, Carnations Brothers & Sister Rose, United Artists UN 3139  
 108-YOU DUGHT TO BE HERE, Annette Sadie, Dial 10222 (Phonogram)

## Bubbling Under The HOT 100

- 109-LET THERE BE DRUMS, Incredible Bongo Band, MCM 146359  
 110-ANGEL SWEET YOUR WINGS, David N'Kae, Atlantic 45 2978  
 111-THE SPOON THROUGH TRY TO PROVE MY LOVE, Bobbi Womack, United Artists UN 3259  
 112-TAKE LIFE A LITTLE EASIER, Rodney Allen Rippy, Bell 45 003

- 113-WHEREFORE AND WHY, Glen Campbell, Capitol 3735  
 114-DANGUNA, Miami Dangers, Atlantic 2963  
 115-HOW ALONG AND DANCE, Ron Earth, Rare Earth 5034 (Motown)  
 116-SUCKING IN THE BOYS ROOM, Brownsville Station, Blue 16011 (Bell)  
 117-SHADY LADY, Shepstone & Dibbons, Buddah BDA 373  
 118-ROCK AND ROLL-I CANE YOU THE BEST YEARS OF MY LIFE, Kevin Johnson, Mercury 5450  
 119-PRETTY LADY, Lighthouse, Polygram 14158  
 120-TOGETHER (BY A SOUL), Mission, Paramount 0213

## FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations

BABYLON, N.Y.: WBAB-FM, Kathy Cunningham  
 BALTIMORE: WKTF-FM, Joe Buchner  
 DENVER: KCFM-FM, Jeff Pollock  
 EUGENE: KCFM-FM, Janice Whitaker  
 ITHACA: WYBR-FM, Ric Frowde & Don Boyle  
 HARTFORD: WHCN-FM, Paul Payton  
 JUNCTION CITY: KJCF-FM, Frank Franklin  
 JAN ARKMAN, "Profile," Sire: WOLF-FM, KSHE-FM  
 PEARLIN ARJAY, "Comedian," A&M: KNAC-FM  
 ALLMAN JOY, "Early Altimas," Capricorn: WSAB-FM, WOUR-FM  
 AZTECA, "Pyramid Of The Moon," Columbia: WRN-FM, WOFM-FM  
 HARRY DAVIS, "Bachelors Day," RCA: KFM-FM  
 GARY BARBER, "Chatter In Latin America," Impulse: WOLF-FM, KFM-FM  
 REDMAN, "Guitar," WSAB-FM  
 DELANEY BRAMLETTE, "Mokius Stop," Columbia: KGB-FM & AM  
 RICKINGHAM, "Serenity," Polygram: WRN-FM, KICK-FM  
 TIM BUCKLEY, "Lullabies," Discbeat: KGB-FM & AM, CHUM-FM  
 PAUL BUTTERFIELD'S BETTER DAYS, "It All Comes Back," Bearsville: KSJO-FM  
 HARRY CHAPIN, "Short Stories," Elektra: WNEW-FM  
 BILLY COCHRAN, "Spectrum," Atlantic: WOFM-FM, WOUR-FM, WHCN-FM, KNAC-FM, WFM-FM  
 BRUCE COCKBURN, "Night Vision," True North: CHUM-FM  
 STEPHEN COHEN, "Melons," KICK-FM  
 DENNIS COULSON, "Chatter In Latin America," Impulse: WOLF-FM, KFM-FM  
 COUNTRY GAZETTE, "Don't Give Up Your Day Job," United Artists: WRN-FM  
 THE COUNTS, "Love Sign," Aware: WOLF-FM  
 CRUSADERS, "In Their Best," Melrose: WOLF-FM, WOLF-FM  
 RON DAVIS, "U.F.O.," A&M: WHEW-FM  
 MILES DAVIS, "Basic Instinct," Columbia: WOFM-FM  
 DR. HOOD, "Belly Up," Columbia: WHEW-FM, KNAC-FM, WSAB-FM  
 FRIEDSTEIN THEATRE, "How Time Flies," Columbia: WHCN-FM  
 DRUG DOTS, "First," Elektra: KFM-FM  
 GENTLEMOND, "Chatter In Latin America," Impulse: WOLF-FM, KFM-FM  
 GRATEFUL DEAD, "Wake Of The Flood," Grateful Dead: KGB-FM & AM  
 HANSON, "How Near This," Mescaleros: WOLF-FM, KNAC-FM  
 BOBBY HAMPREY, "Dig This," Blue Note: KJCF-FM  
 L.B. HUNTO, "Sidelwinds," Delmark: KCFR-FM  
 CHRIS JAGGER, "Reprise," KNAC-FM, WOUR-FM

LONG BEACH: KNAC-FM, Ron McCoy  
 NEW YORK: WNEW-FM, Dennis Elias  
 NORFOLK: WOFM-FM, Larry Dinger  
 ORLANDO: WOLF-FM, Mike Jones  
 PENNSYLVANIA: WRN-FM, Scott Saypol  
 PHILADELPHIA: WMMR-FM, Dennis Wilson  
 SAN DIEGO: KGB-FM & AM, Art Schroeder  
 KEITH JARRETT, "Fort Toward," Impulse: KCFR-FM  
 GARLAND JEFFRIES, Atlantic: WKTF-FM  
 ELTON JOHN, "Good Bye Yellow Brick Road," RCA: WYBR-FM, KICK-FM, KNAC-FM, KFM-FM, WHEW-FM, WMMR-FM, WOLF-FM  
 EDDIE KENDRICKS, Tangle: WOLF-FM  
 JOHN KLEMMER, "Intensity," Impulse: WOLF-FM, WKT-FM, WHCN-FM, KCFR-FM  
 GLENN KNOTT & THE PIPES, "Imagination," Bodeka: WNEW-FM  
 LAZARUS, "A Fool's Paradise," Bearsville: WOLF-FM, KICK-FM  
 DENNIS LINDA, Elektra: WSAB-FM  
 MARY MCCARTY, "Butterflies In Heaven," MCA: WSAB-FM  
 HANNEY MARDEL, "Shangeneah," Janus: KNAC-FM, WOLF-FM, KSJO-FM, WHCN-FM  
 MANDRILL, "Just Outside Of Town," Mercury: WYBR-FM, KICK-FM  
 JOHN MAYNALL, "10 Years Are Gone," Polygram: KGB-FM & AM  
 AUDIE MEYERS, "You Ain't Rollin' Your Roll Right," Paramount: WOFM-FM  
 STEVE MILLER BAND, "The Joker," Capitol: WMMR-FM, WRN-FM, WKT-FM, WHCN-FM, KSHE-FM, CHUM-FM, WOLF-FM, KGB-FM & AM  
 MILL VALLEY BAND, "Casting Pearls," Verve: WOFM-FM  
 MUDDY WATERS, "Can't Get No Grin," Chess: KGB-FM  
 MARIA MUDRAU, Reprise: CHUM-FM  
 TED NEELEY, "1974-82," RCA: WYVS-FM  
 MICHEL NEMTHA, "Fruity Much Your Standard Rock Stash," RCA: WYBR-FM, WHCN-FM, KFM-FM  
 THE NEW RIDERS OF THE PURPLE SAGE, "The Adventures Of Panna Red," Columbia: WSAB-FM, WHEW-FM, KNAC-FM, WOLF-FM, WRN-FM  
 PACIFIC GAS & ELECTRIC (Starring Chinua Achebe), Dunhill: WNEW-FM, WOLF-FM, WHCN-FM  
 PLANETS, "Zebra Head," London: WKTF-FM  
 P.M., "Pride Of Queens," Manticore: WOLF-FM, KGB-FM & AM  
 BILLY PRESTON, "Everybody Likes Some Kind Of Music," A&M: KNAC-FM, KSJO-FM  
 PROOCH HARRIS, "Best Of," A&M: KNAC-FM, WYVS-FM, WOLF-FM

SAN JOSE: KSJO-FM, Douglas Droese  
 LOS ANGELES: KSHE-FM, Shirley Graftman  
 TALLAHASSEE: WOLF-FM, Gary Stewart  
 TORONTO: CHUM-FM, Benji Karach  
 UTAH, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington  
 VALDOSTA, Ga.: WYVS-FM, Bill Tullis

THE PROPHETS OF SOUL, "Gregory James Edition," Dakar: KFM-FM  
 SMOOY PRYOR, "Do It If You Want Ta," Blueway: KCFR-FM  
 QUINN, Elektra: WHEW-FM, WSAB-FM, WHCN-FM  
 GEORGE RAFFERTY, "Can I Have My Money Back," Blue Thumb: KSHE-FM, WOLF-FM  
 BERNIE RATTEN, "Takin' My Time," Warner Bros.: WHEW-FM, KSJO-FM  
 DEWEY RAYMAN, "The Car Of The Belvedere," Impulse: WOLF-FM  
 LEO REED, "Berks," RCA: WOLF-FM, WYVS-FM, WMMR-FM  
 LINDA ROBERTSON, "Don't Cry Now," Elektra: KFM-FM, WKT-FM, WHCN-FM, WMMR-FM, WOLF-FM  
 OTIS RUSH, "Mooring In The Morning," Odell: WOLF-FM  
 SCUBALOE GAIN, "Round One," RCA: KSHE-FM  
 SHOOT, "On The Frontline," EMI: WYBR-FM  
 SEGAL SCHWALL BAND, "953 West," Wooden Nickel: KFM-FM, WYVS-FM  
 SUE, "Schindler," Warner Bros.: WRN-FM  
 SOPHISTICA, "The Mescaleros Hump Returns From The Moon," Reprise: KGB-FM & AM, WOLF-FM  
 STATUS QUO, "Dog Of Two Head," Pye: WRN-FM  
 STOMO YAMASHITA, "From The East," WYVS-FM  
 LIVINGSTON TAYLOR, "Over The Rainbow," Capricorn: WYBR-FM, CHUM-FM, WOLF-FM  
 ROD TAYLOR, Reprise: WYVS-FM, WSAB-FM  
 SHIRLEY TEMPLE, "Remember Shirley Temple," 20th Century: WMMR-FM  
 AM THOMAS, Elektra: WKT-FM  
 THREE DOGS MIGHT, "Crazy," Dunhill: WHEW-FM, WSAB-FM, CHUM-FM  
 TUCKY BUZZARD, "Alright On The Night," Passport: WOLF-FM  
 JOHN OSEARY, "Mercy: WOLF-FM  
 THUS VAN LEER, "Interpretation," Columbia: WKTF-FM  
 ROY WOOD, "Indiscreet," United Artists: WRN-FM, WKT-FM, KSHE-FM  
 PETER YARROW, "That's Enough For Me," Warner Bros.: WOLF-FM  
 FLES COULY YOUNG, "Song For John," Warner Bros.: KGB-FM & AM, KICK-FM  
 NEIL YOUNG, "Time Fades Away," Reprise: KSJO-FM, KSHE-FM

## Premium LP's, Tapes Highlight Nat'l. Show

### Continued from page 16

Reno and other TV merchandising firms' influence are the programs for selling off surplus goods, as in the case of K-Tel recently (Billboard, Sept. 8).

The premium field is becoming

## Phonogram U.K.

### Continued from page 4

rise as a result of increases in the price of raw materials."

Details of all changes and trade prices will be shown in a price list which is being prepared for mailing to all Phonogram accounts.

the prime marketing area for Christmas product, according to John Lefler, national manager, premium sales and special markets, Capitol. He said premium packages move "ten times as much Christmas product as is sold from catalogs in stores."

The new Capitol package for Firestone has material especially produced for it, indicative of what Lefler sees as a trend toward premiums becoming the main vehicle for Christmas product.

Capitol was here in a suite for the first time while RCA and Columbia were on the main floor. (Next, a roundup of the Christmas premium scene).



MOTOWN DIRECTOR OF Advertising Herb Wood, left, and Andrew Charamonte, president of Charamonte Films, hold dual first place gold medals for the Jackson 5 "Skywriter" TV spot which won in the mixed media category of the Atlanta film festival recently. They also got a bronze medal in the national media competition for a spot for Temptations' "Masterpiece."

## Executive Turntable

### Continued from page 4

Bruce Masterton, former marketing executive with Capitol Records territorially, and more recently an official with the Alamo post-exchange record/tape buying district, Texas, has been moved to Munich, Germany, where he replaced Wally Camp. Lou Faulkner, who has been Masterton's assistant for the past three years, replaced him in San Antonio as inventory manager specialist in records and tape for the region.

Gene Brewer has resigned as general manager for Vi-Pay Productions and Amerna Music Publishing. Brewer was formerly western division sales and promotion manager for Epic Records and national merchandising manager and assistant national sales manager for Capitol Records. He remains in the music industry and will announce plans shortly. ... Patrick Snyder-Scumpy has been named West Coast editor for *Crawdaddy Magazine*. ... Darrell Harris has joined Myrry Records in Waco, Tex. as director of promotion. Harris was formerly with the promotion department of ABC/Dunhill Records, working the Houston area.

**Record Industry Association Of America** seal of certification as "million seller." (Seal indicated by bracket.)

**STAR PERFORMER:** Star designates record showing greatest upward movement compared to previous week's position.

**GOODBYE YELLOW BRICK ROAD-**  
Elton John (MCA 40148)

**MAMMY BLUE**—Stories (Kama Sutra 55¢)

**MY MUSIC**—Logging a Message

(Columbia 4-45932)

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE-Artist<br>(Producer) Writer, Label & Number (Distributing Label)                                                  | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE-Artist<br>(Producer) Writer, Label & Number (Distributing Label) | THIS WEEK                                                                                                                                                                  | LAST WEEK | WEEKS ON CHART | TITLE-Artist<br>(Producer) Writer, Label & Number (Distributing Label) |   |                                                                                                                                                  |
|-----------|-----------|----------------|-------------------------------------------------------------------------------------------------------------------------|-----------|-----------|----------------|------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|----------------|------------------------------------------------------------------------|---|--------------------------------------------------------------------------------------------------------------------------------------------------|
| ★         | 5         | 7              | ANGIE—Bretting Stone<br>(Jimmy Miller), Bob Jagger, Keith Richards,<br>Mick Taylor (V119) (Atlantic)                    | WM        | 34        | 28             | 8                                                                      | GET IT TOGETHER—Jackson Five<br>(G. Curtis, R. Stone, D. Paster, J. Marshall, M. Larrain)                                                                                  | WCP       | 68             | 71                                                                     | 4 | COUNTRY SINGLES—Bobby Reed<br>(Shirley Stone, Billy Davis, Eddie Van, RCA 9872)                                                                  |
| ★         | 1         | 2              | HALF-BREED—Cory<br>(Shirley Stone, Gary Davis, Billy Davis, M. Capps,<br>RCA 41012)                                     | WCP       | 35        | 21             | 15                                                                     | SWAY HAD ANYBODY SEEN MY<br>(Sweet Gypsy Rose—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                       | WM        | 70             | 73                                                                     | 4 | HELLO IT'S ME—Tina Turner<br>(David Byrne, David Byrne, Warner Bros. 8889)                                                                       |
| ★         | 2         | 9              | RAMBLIN' MAN—Blues Brothers Band<br>(Johnny Cash and the American Bandstand), Richard Bell,<br>Columbia 8827 (Columbia) | WCP       | 36        | 36             | 7                                                                      | LET ME BE—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                           | WM        | 71             | 75                                                                     | 1 | RIDIN' MY THUMB DOWN TO<br>MEXICO—Johnny Rodriguez<br>(Tony Amodeo), Johnny Rodriguez, Mercury 7316 (Phonogram)                                  |
| ★         | 4         | 1              | LET'S GET IT ON—Marvin Gaye<br>(Norman Whitfield, Ed Townsend, Tom Tomlinson,<br>Tune 54218 (Motown)                    | WCP       | ★         | 50             | 4                                                                      | THE LOVE I LOST<br>(Part 1)—Harold Melvin & The Blue Notes<br>(Harold Melvin, Leon Haycraft, Richard Mann, Tony<br>Wilton, Philadelphia International 72121 (Philadelphia) | WCP       | 71             | 75                                                                     | 5 | GOTTA FIND A WAY—Manuel<br>(David Byrne, Billy Davis, Eddie Van, RCA 9872)                                                                       |
| ★         | 8         | 1              | MOONLIGHT TRAIN TO<br>GEORGIA—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                    | WCP       | 38        | 22             | 18                                                                     | BROTHER LOVE—Stevie Nicks<br>(Stevie Nicks, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                                                                          | B-B       | 72             | 72                                                                     | 3 | LET ME BE YOUR LOVER—Mick Jagger<br>(Mick Jagger, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                                          |
| ★         | 6         | 15             | THAT LADY—The Isley Brothers<br>(The Isleys, The Isleys, Tack 5212 (Columbia)                                           | WCP       | 39        | 27             | 11                                                                     | YOU'RE NEVER BEEN THIS FAR<br>BEFORE—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                | CPJ       | 73             | 76                                                                     | 6 | RUBBER BULLETS—In c.c.<br>(Doris Johnson, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                                                  |
| ★         | 9         | 1              | KEEP ON TRUCKIN'—Steppenwolf<br>(Norman Whitfield, Ed Townsend, Tom Tomlinson,<br>Tune 54218 (Motown)                   | WCP       | 40        | 25             | 21                                                                     | TOUCH ME IN THE MORNING—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                             | CM/SEC    | 74             | 80                                                                     | 3 | MY PRETENDING DAYS ARE OVER—Tina<br>(David Byrne, Billy Davis, Eddie Van, RCA 9872)                                                              |
| ★         | 8         | 10             | HIGHER GROUND—Steve Warak<br>(Steve Warak, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                        | WCP       | 41        | 44             | 7                                                                      | OUTRUSH CITY LIMITS—In c.c.<br>(Doris Johnson, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                                                                       | WCP       | 75             | 78                                                                     | 4 | I AM NOT EASY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                             |
| ★         | 12        | 7              | HEARTBEAT IT'S A LOVEBET—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                         | WCP       | 42        | 34             | 11                                                                     | ECSTASY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                             | WCP       | 76             | 79                                                                     | 5 | EVERYBODY'S GOT THE BLUES—Mick Jagger<br>(Mick Jagger, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                                     |
| ★         | 11        | 10             | PAPER ROSES—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                      | WCP       | 43        | 34             | 14                                                                     | THE MOST BEAUTIFUL GUY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                              | WCP       | 77             | 81                                                                     | 5 | OH NO NO NO MY BABY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                       |
| ★         | 11        | 10             | YES WE CAN CAN—Frankie Stiles<br>(David Byrne, Tom Tomlinson, Tack 5212 (Columbia)                                      | WCP       | 44        | 34             | 14                                                                     | JIMMY LOVES MARY ANN—Linda Ronstadt<br>(Linda Ronstadt, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                                                              | WCP       | 78             | 87                                                                     | 5 | OH NO NO NO MY BABY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                       |
| ★         | 14        | 7              | WE'RE AN AMERICAN BAND—Grand Funk<br>(Grand Funk, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                 | WCP       | 45        | 46             | 5                                                                      | RAISED ON ROCK/FOR OL' TIMES<br>SARE—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                | WCP       | 79             | 85                                                                     | 2 | OH NO NO NO MY BABY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                       |
| ★         | 19        | 6              | ALL I KNOW—Richard Mann, Tony Orlando &<br>The Stars, RCA 41012)                                                        | WCP       | 46        | 30             | 10                                                                     | IN THE MIGHTY HOUR—Cory<br>(Cory, David Byrne, Richard Mann, Tony Wilton,<br>RCA 41012)                                                                                    | WCP       | 80             | 81                                                                     | 7 | ROCKIN' ROLL BABY—Stevie Nicks<br>(Stevie Nicks, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                                           |
| ★         | 14        | 7              | LOVES ME LIKE A ROCK—Paul Simon &<br>Art Garfunkel (Paul Simon, Columbia 41007)                                         | B-B       | 47        | 49             | 6                                                                      | THIS NIGHT—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                          | WM        | 82             | 90                                                                     | 9 | WEST COAST WOMAN—Paula Abdul<br>(Paula Abdul, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                                              |
| ★         | 15        | 17             | BASKETBALL JONES featuring TONY<br>SHOELACES—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                     | WCP       | 48        | 47             | 13                                                                     | THEME FROM "CLEOPATRA"<br>JONES—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                     | WCP       | 83             | 79                                                                     | 5 | THE JOKER—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                 |
| ★         | 20        | 8              | KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan<br>(Bob Dylan, Columbia 41013)                                                      | WCP       | 49        | 42             | 12                                                                     | FIGHTING NIGHTS ALRIGHT FOR<br>SAYTHING—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                             | WCP       | 84             | 86                                                                     | 3 | ROLLING IN MY SWEET BABY'S ARMS/FM SO<br>LOVESOME I COULD CRY—Bobby Darin<br>(Bobby Darin, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012) |
| ★         | 17        | 14             | FREE RIDE—Roger Daltrey<br>(Roger Daltrey, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                        | WCP       | 50        | 57             | 8                                                                      | I CAN'T STAND THE HEAVEN'S<br>HEAVEN—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                | WCP       | 85             | 89                                                                     | 4 | RECKON FINDER—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                             |
| ★         | 18        | 10             | CHINA GONG—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                       | WCP       | 51        | 54             | 6                                                                      | NEVER LET YOU GO—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                    | WCP       | 86             | 87                                                                     | 5 | THE JOKER—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                 |
| ★         | 19        | 16             | MY MARIA—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                         | WCP       | 52        | 55             | 4                                                                      | FRIENDS—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                             | WCP       | 87             | 84                                                                     | 5 | YOU'D BETTER BELIEVE IT—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                   |
| ★         | 26        | 5              | SPACE JAC—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                        | WCP       | 53        | 59             | 5                                                                      | CHECK IT OUT—Tina Turner<br>(David Byrne, David Byrne, Warner Bros. 8889)                                                                                                  | WCP       | 88             | 90                                                                     | 2 | DREAM ON—Aventura<br>(Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                     |
| ★         | 21        | 23             | WHY ME—Eric Burdon<br>(Eric Burdon, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                               | WCP       | 54        | 52             | 12                                                                     | STONED OUT OF MY MIND—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                               | WCP       | 89             | 94                                                                     | 9 | BLOOD RED & GOING DOWN—Tina Turner<br>(Tina Turner, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                                        |
| ★         | 40        | 3              | I GOT A NAME—Joe Cocker<br>(Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                      | WCP       | 55        | 61             | 5                                                                      | OSTER JAMES—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                         | WCP       | 90             | 90                                                                     | 1 | IF I WERE ONLY A CHILD AGAIN—Curtis Mayfield<br>(Curtis Mayfield, David Byrne, Richard Mann, Tony<br>Wilton, RCA 41012)                          |
| ★         | 24        | 18             | ROCKY MOUNTAIN WAT—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                               | WCP       | 56        | 48             | 10                                                                     | I DON'T WANT TO LOSE YOU BUT<br>YOU GOT ME ANYWAY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                   | WCP       | 91             | 95                                                                     | 2 | I WON'T LAST A DAY WITHOUT YOU—Manuel<br>(David Byrne, Billy Davis, Eddie Van, RCA 9872)                                                         |
| ★         | 24        | 18             | DELTA DAWN—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                       | WCP       | 57        | 77             | 2                                                                      | CHEAPER TO KEEP HER—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                 | WCP       | 92             | 94                                                                     | 3 | HAVE A LITTLE GUY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                         |
| ★         | 28        | 18             | HERTS GO—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                         | WCP       | 58        | 63             | 12                                                                     | TO KNOW YOU IS TO LOVE YOU—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                          | WCP       | 93             | 94                                                                     | 3 | SHOW AND TELL—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                             |
| ★         | 35        | 3              | YOU'RE A SPECIAL PART<br>OF ME—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                   | WCP       | 59        | 47             | 17                                                                     | IF YOU WANT ME TO<br>STAY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                           | WCP       | 94             | 93                                                                     | 4 | YOU'RE IN GOOD HANDS—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                      |
| ★         | 33        | 8              | SUMMER (The 1st) —Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                | WCP       | 60        | 65             | 4                                                                      | WOMAN FROM TOKYO—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                    | WCP       | 95             | 99                                                                     | 2 | STEALIN'—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                  |
| ★         | 43        | 4              | JUST YOU & ME—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                    | WCP       | 61        | 62             | 6                                                                      | OUTLAW MAN—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                          | WCP       | 96             | 99                                                                     | 2 | HAVING A PARTY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                            |
| ★         | 60        | 3              | PHOTOGRAPH—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                       | WCP       | 62        | 63             | 6                                                                      | OOH BABY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                            | WCP       | 97             | 97                                                                     | 1 | SHOW AND TELL—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                             |
| ★         | 31        | 5              | WE MAY NEVER PASS THIS WAY<br>AGAIN—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                              | WCP       | 63        | 66             | 9                                                                      | ASHES TO ASHES—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                      | WCP       | 98             | 92                                                                     | 6 | SLIPPIN' AWAY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                             |
| ★         | 56        | 3              | TOP OF THE WORLD—Cory<br>(Cory, David Byrne, Richard Mann, Tony Wilton,<br>RCA 41012)                                   | WCP       | 64        | 64             | 10                                                                     | HEY GIRL (I Like Your Style)—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                        | WCP       | 99             | 93                                                                     | 4 | TAKE A CLOSER LOOK AT THE<br>WOMAN YOU'RE WITH—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                            |
| ★         | 32        | 7              | FUNKY STUFF—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                      | WCP       | 65        | 68             | 6                                                                      | THIS TIME IT'S REAL—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                 | WCP       | 100            | 100                                                                    | 2 | KID'S STORY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                               |
| ★         | 38        | 5              | JESSE—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                            | WCP       | 66        | 68             | 6                                                                      | LITTLE GIRL GONE—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                                                    | WCP       | 100            | 100                                                                    | 2 | KID'S STORY—Doris Johnson, Tony Orlando &<br>The Stars, RCA 41012)                                                                               |

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Camino Pub.; HAN = Hansa Music; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SOC = Screen Gems/Columbia; WBM = Warner Bros. Music; WCP = West Coast Pub.; FMC = Frank Music Corp.

**HOT 100 A-Z--(Publisher-Licens**

[illegible]

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charlie Department of Billboard.

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# GARY & DAVE:

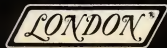
Canada's #1 singing duo. Singing Canada's #1 single  
**"COULD YOU EVER LOVE ME AGAIN?"**

**"COULD YOU EVER LOVE ME AGAIN?"** Just shipped.  
Already a Gary Taylor Personal Pick in **The Gavin Report**  
(#968, 10/5/73).

**"COULD YOU EVER LOVE ME AGAIN?"** Play it just once.  
You'll play it again.

**"COULD YOU EVER LOVE ME AGAIN?"** By Gary & Dave.  
**Emigrating!**

#200





# Billboard® TOP LP's & TAPE

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| Compared from National Retail Federation's Chart<br>Compiled from the National Retail Federation's Chart<br>Department of Billboard |         |                         |           |                         |           |                         |           |                         |           | ★                       |           |                         |           |                         |           |                         |           |                         |           | Awarded RIAA seal of<br>certification for sales of 1 million<br>copies and optional to<br>all artists. The seal is indicated<br>by colored dots. |           |                         |           |                         |           |                         |           |           |  |
|-------------------------------------------------------------------------------------------------------------------------------------|---------|-------------------------|-----------|-------------------------|-----------|-------------------------|-----------|-------------------------|-----------|-------------------------|-----------|-------------------------|-----------|-------------------------|-----------|-------------------------|-----------|-------------------------|-----------|--------------------------------------------------------------------------------------------------------------------------------------------------|-----------|-------------------------|-----------|-------------------------|-----------|-------------------------|-----------|-----------|--|
| SUGGESTED LIST<br>PRICE                                                                                                             |         | SUGGESTED LIST<br>PRICE |           | SUGGESTED LIST<br>PRICE |           | SUGGESTED LIST<br>PRICE |           | SUGGESTED LIST<br>PRICE |           | SUGGESTED LIST<br>PRICE |           | SUGGESTED LIST<br>PRICE |           | SUGGESTED LIST<br>PRICE |           | SUGGESTED LIST<br>PRICE |           | SUGGESTED LIST<br>PRICE |           | SUGGESTED LIST<br>PRICE                                                                                                                          |           | SUGGESTED LIST<br>PRICE |           | SUGGESTED LIST<br>PRICE |           | SUGGESTED LIST<br>PRICE |           |           |  |
| ALBUM                                                                                                                               | T-TRACK | C-TRACK                 | Q-T-TRACK | Q-T-TRACK               | Q-T-TRACK | Q-T-TRACK               | Q-T-TRACK | Q-T-TRACK               | Q-T-TRACK | Q-T-TRACK               | Q-T-TRACK | Q-T-TRACK               | Q-T-TRACK | Q-T-TRACK               | Q-T-TRACK | Q-T-TRACK               | Q-T-TRACK | Q-T-TRACK               | Q-T-TRACK | Q-T-TRACK                                                                                                                                        | Q-T-TRACK | Q-T-TRACK               | Q-T-TRACK | Q-T-TRACK               | Q-T-TRACK | Q-T-TRACK               | Q-T-TRACK | Q-T-TRACK |  |
| ARTIST                                                                                                                              | ARTIST  | ARTIST                  | ARTIST    | ARTIST                  | ARTIST    | ARTIST                  | ARTIST    | ARTIST                  | ARTIST    | ARTIST                  | ARTIST    | ARTIST                  | ARTIST    | ARTIST                  | ARTIST    | ARTIST                  | ARTIST    | ARTIST                  | ARTIST    | ARTIST                                                                                                                                           | ARTIST    | ARTIST                  | ARTIST    | ARTIST                  | ARTIST    | ARTIST                  | ARTIST    | ARTIST    |  |
| Label                                                                                                                               | Label   | Label                   | Label     | Label                   | Label     | Label                   | Label     | Label                   | Label     | Label                   | Label     | Label                   | Label     | Label                   | Label     | Label                   | Label     | Label                   | Label     | Label                                                                                                                                            | Label     | Label                   | Label     | Label                   | Label     | Label                   | Label     | Label     |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        | 23                      | 24        | 25                      | 26        | 27                      | 28        |           |  |
| 1                                                                                                                                   | 2       | 3                       | 4         | 5                       | 6         | 7                       | 8         | 9                       | 10        | 11                      | 12        | 13                      | 14        | 15                      | 16        | 17                      | 18        | 19                      | 20        | 21                                                                                                                                               | 22        |                         |           |                         |           |                         |           |           |  |



# If you're not playing these three records,



Cornelius Bros. &  
Sister Rose  
I JUST CAN'T STOP  
LOVING YOU  
UA-XW 313-W

Ike & Tina  
NUTBUSH CITY LIMITS  
UA-XW 298-W

Bobby Goldsboro  
SUMMER "THE FIRST TIME"  
UA-XW 251-W

then you're not playing  
all the hits  
all the time.

**United Artists Records**



## TOP LPs &amp; TAPE POSITION 107-200

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

| Positions on Billboard |           |     |                                                                |       |           |         |      |       |     |
|------------------------|-----------|-----|----------------------------------------------------------------|-------|-----------|---------|------|-------|-----|
| THIS WEEK              | LAST WEEK | Pos | Artist                                                         | Album | 4-Channel | 8-Track | Cass | Carte | Pos |
| 107                    | 100       | 132 | DONALD BYRD<br>Black Byrd<br>Atlantic 80147                    | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 132 |
| 108                    | 101       | 133 | LYNYRD SKYNYRD<br>Mr. Tambourine Man<br>Atlantic 80148         | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 133 |
| 109                    | 114       | 134 | HOLLIES<br>Hot Rocks, 1964-1971<br>Atlantic 80149              | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 134 |
| 110                    | 87        | 135 | CLAYTON KIMBLE & THE PIPPS<br>I'll Be a Star<br>Atlantic 80150 | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 135 |
| 111                    | 83        | 136 | LIVE & LET DIE<br>Country<br>Atlantic 80151                    | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 136 |
| 112                    | 123       | 137 | BACHMAN-TURNER OVERDRIVE<br>13<br>Atlantic 80152               | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 137 |
| 113                    | 101       | 138 | CLAYTON KIMBLE & THE PIPPS<br>I'll Be a Star<br>Atlantic 80150 | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 138 |
| 114                    | 102       | 139 | DAVE NAVES<br>Live at the Sahara<br>Atlantic 80153             | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 139 |
| 115                    | 135       | 140 | COUSINS<br>The Best of Cousin<br>Atlantic 80154                | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 140 |
| 116                    | 113       | 141 | ROBIN TROWER<br>Towers of London<br>Atlantic 80155             | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 141 |
| 117                    | 119       | 142 | DANA ROSS & SOUNDTRACK<br>Ladybugs<br>Atlantic 80156           | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 142 |
| 118                    | 124       | 143 | AL GREEN<br>The Best of Al Green<br>Atlantic 80157             | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 143 |
| 119                    | 116       | 144 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 144 |
| 120                    | 89        | 145 | DAVE NAVES<br>Live at the Sahara<br>Atlantic 80153             | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 145 |
| 121                    | 148       | 146 | JACKSON FIVE<br>The Best of Jackson Five<br>Atlantic 80159     | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 146 |
| 122                    | 112       | 147 | MAUREN MCDOVER<br>The Best of Maureen<br>Atlantic 80160        | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 147 |
| 123                    | 106       | 148 | CHARLIE HILL<br>The Best of Charlie Hill<br>Atlantic 80161     | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 148 |
| 124                    | 107       | 149 | JOHNNIE LYNN<br>The Best of Joannie Lynn<br>Atlantic 80162     | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 149 |
| 125                    | 126       | 150 | AL GREEN<br>The Best of Al Green<br>Atlantic 80157             | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 150 |
| 126                    | 127       | 151 | AL GREEN<br>The Best of Al Green<br>Atlantic 80157             | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 151 |
| 127                    | 128       | 152 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 152 |
| 128                    | 129       | 153 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 153 |
| 129                    | 130       | 154 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 154 |
| 130                    | 131       | 155 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 155 |
| 131                    | 132       | 156 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 156 |
| 132                    | 133       | 157 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 157 |
| 133                    | 134       | 158 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 158 |
| 134                    | 135       | 159 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 159 |
| 135                    | 136       | 160 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 160 |
| 136                    | 137       | 161 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 161 |
| 137                    | 138       | 162 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 162 |
| 138                    | 139       | 163 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 163 |
| 139                    | 140       | 164 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 164 |
| 140                    | 141       | 165 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 165 |
| 141                    | 142       | 166 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 166 |
| 142                    | 143       | 167 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 167 |
| 143                    | 144       | 168 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 168 |
| 144                    | 145       | 169 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 169 |
| 145                    | 146       | 170 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 170 |
| 146                    | 147       | 171 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 171 |
| 147                    | 148       | 172 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 172 |
| 148                    | 149       | 173 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 173 |
| 149                    | 150       | 174 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 174 |
| 150                    | 151       | 175 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 175 |
| 151                    | 152       | 176 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 176 |
| 152                    | 153       | 177 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 177 |
| 153                    | 154       | 178 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 178 |
| 154                    | 155       | 179 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 179 |
| 155                    | 156       | 180 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 180 |
| 156                    | 157       | 181 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 181 |
| 157                    | 158       | 182 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 182 |
| 158                    | 159       | 183 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 183 |
| 159                    | 160       | 184 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 184 |
| 160                    | 161       | 185 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 185 |
| 161                    | 162       | 186 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 186 |
| 162                    | 163       | 187 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 187 |
| 163                    | 164       | 188 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 188 |
| 164                    | 165       | 189 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 189 |
| 165                    | 166       | 190 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 190 |
| 166                    | 167       | 191 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 191 |
| 167                    | 168       | 192 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 192 |
| 168                    | 169       | 193 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 193 |
| 169                    | 170       | 194 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 194 |
| 170                    | 171       | 195 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 195 |
| 171                    | 172       | 196 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 196 |
| 172                    | 173       | 197 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 197 |
| 173                    | 174       | 198 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 198 |
| 174                    | 175       | 199 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 199 |
| 175                    | 176       | 200 | THE NEW YORK DOLLS<br>Live Through This<br>Atlantic 80158      | 5/96  | 5/96      | 5/96    | 5/96 | 5/96  | 200 |

registering greatest property toward progress this year.

|     |     | ARTIST<br>Title, Label, Number                                                                | WEEKS<br>ON<br>CHART | ALBUM<br>4-STAR | 8-<br>TRACK | CASSETTE |
|-----|-----|-----------------------------------------------------------------------------------------------|----------------------|-----------------|-------------|----------|
| 38  | 141 | 7 LOVE UNLIMITED<br>Under the Influence Of<br>20th Century A 414                              |                      | 5/10            | 5/10        | 6/10     |
| 39  | 140 | 5 SHIRLEY BASSETT<br>Love At Cottage Hill<br>Meridian Arts UK A 11592                         |                      | 5/10            | 5/10        | 5/10     |
|     | 171 | 2 DEDICATED<br>A Dramatic Experience<br>See 403/1                                             |                      | 5/10            | 5/10        | 5/10     |
| 41  | 129 | 14 CREEKAY CLEARWATER<br>REVIVAL<br>Meridian Arts Gold                                        |                      | 5/10            | 5/10        | 5/10     |
| 42  | 144 | 6 CORRAE TRINITY<br>You're My Reason<br>Thin Fast Records                                     |                      | 5/10            | 5/10        | 5/10     |
| 43  | 130 | 9 MERLE HAGGARD<br>I Love Dusty Blues ... So I<br>Recorded "Live"<br>Capitol SP 32306         |                      | 5/10            | 5/10        | 5/10     |
| 44  | 111 | 3 JBS<br>Oath: It To Death<br>Pangea P 5803 (Parade)                                          |                      | 5/10            | 5/10        | 5/10     |
| 45  | 120 | 9 STAPLE SINGERS<br>Be What You Are<br>See SP 273/1 (Arista)                                  |                      | 4/10            | 5/10        | 5/10     |
| 47  | 143 | 2 GILBERT SOUTHERN<br>I'm A Writer Not A Fighter<br>Meridian Arts                             |                      | 5/10            | 5/10        | 5/10     |
| 48  | 147 | 4 STEELY DAN<br>Can't Buy A Thrill<br>MC A&W                                                  |                      | 5/10            | 5/10        | 5/10     |
| 48  | 149 | 37 HANAYSHU ORCHESTRA<br>Brands of Fire<br>Meridian Arts                                      |                      | 5/10            | 5/10        | 7/10     |
| 51  | 125 | 10 URBAN HEEP<br>Live<br>Meridian SPB 27503 (Phonogram)                                       |                      | 5/10            | 5/10        | 5/10     |
| 50  | 150 | 4 CARLY SIMON<br>Rc Secrets<br>Meridian SPB 27509                                             |                      | 5/10            | 5/10        | 5/10     |
| 51  | 151 | 35 ELVIS PRESLEY<br>The King Returns Via Satellite<br>RCA SPB 6705                            |                      | 5/10            | 5/10        | 5/10     |
| 166 | 2   | 2 SIMON & GARNFUNKEL<br>Street Hits<br>Columbia JC 31350                                      |                      | 5/10            | 5/10        | 5/10     |
|     | —   | 1 DAWN<br>One Glimmer Falls<br>Net 1207                                                       |                      | 5/10            | 5/10        | 5/10     |
| 54  | 135 | 8 FLASH FLYING ENGLISH'S<br>PETER BARNS<br>Out of Our Heads<br>Meridian SPB 27510 (Capitol)   |                      | 5/10            | 5/10        | 5/10     |
| 51  | 1   | 2 KOOL & THE GANG<br>Hot As Poppin'<br>De Wail SEP 20/3                                       |                      | 5/10            | 5/10        | 5/10     |
| 56  | 160 | 11 HELESA MARCHESTER<br>Hopes To Myself<br>Net 1123                                           |                      | 5/10            | 5/10        | 5/10     |
| 57  | 154 | 6 ETTA JAMES<br>Chase Of My Heart<br>Net 1123                                                 |                      | 5/10            | 5/10        | 5/10     |
| 58  | 136 | 21 QUINCY JONES<br>You Can't It End Got<br>A&M SP                                             |                      | 5/10            | 5/10        | 5/10     |
| 59  | 139 | 3 DR. JOHN<br>The Night They Drove<br>Away From Me<br>A&M SP 4201                             |                      | 5/10            | 5/10        | 5/10     |
| 57  | 4   | 4 BOBBY GOLDBRON<br>Summer (See First Time)<br>United Artists UA 124/1                        |                      | 5/10            | 5/10        | 5/10     |
| 61  | 162 | 10 RAZAMETH<br>Shambhavi<br>A&M SP 4201                                                       |                      | 5/10            | 5/10        | 5/10     |
| 62  | 164 | 3 JOHN MARALL<br>12 Years And One<br>Parade P 5802                                            |                      | 5/10            | 5/10        | 5/10     |
| 63  | 146 | 5 JESSE JAMES<br>Turtle Bay<br>Net 1447                                                       |                      | 5/10            | 5/10        | 5/10     |
|     | —   | 1 SLADE<br>Shades<br>Meridian SPB 27511 (Parade Brothers)                                     |                      | 5/10            | 5/10        | 5/10     |
| 65  | 142 | 27 SWINNERS<br>Atlantic SD 2756                                                               |                      | 5/10            | 5/10        | 5/10     |
| 66  | 145 | 5 LOGGERS & MESSINA<br>Chances<br>Meridian SPB 27512                                          |                      | 5/10            | 5/10        | 5/10     |
| 67  | 170 | 4 DODDS<br>On The Day Of<br>Elastic 11 3025                                                   |                      | 5/10            | 5/10        | 5/10     |
| 68  | 152 | 7 PETER DINKES<br>Two Sides of<br>Parade SPB 27512 (Capitol)                                  |                      | 5/10            | 5/10        | 5/10     |
| 69  | 176 | 2 DE FRANCO FAMILY<br>Mellowing Time A Love<br>Heartbeat It's A Weekend<br>20th Century A 414 |                      | 5/10            | 5/10        | 5/10     |

9

| THIS WEEK | LAST WEEK | WEEKS ON CHART | BY GUYTON, DICKSON & CO. (Dist. Labels) | ARTIST                       | TITLE, Label, Number (Dist. Labels) | 4-CD RATED | B-TRACK | G-TRAX | CASSETTE |
|-----------|-----------|----------------|-----------------------------------------|------------------------------|-------------------------------------|------------|---------|--------|----------|
| ★         | —         | 1              | PROCLAM                                 | PROCLAM                      | Don't Die (MCA)                     | 5.00       | 5.00    | 5.00   | 5.00     |
| 171       | 157       | 15             | JIMI HENDRIX                            | JIMI HENDRIX                 | Electric Ladyland (Capricorn)       | 5.00       | 5.00    | 5.00   | 5.00     |
| ★         | 186       | 2              | ANDREWS SISTERS                         | ANDREWS SISTERS              | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 173       | 165       | 44             | THE SORBO OF MUSIC                      | THE SORBO OF MUSIC           | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 174       | 161       | 7              | THOMAS CAPRICORN                        | THOMAS CAPRICORN             | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 175       | 168       | 20             | FRANKIE'S CAMEL                         | FRANKIE'S CAMEL              | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| ★         | —         | 1              | THE EARL SCROGGS REVE                   | THE EARL SCROGGS REVE        | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| ★         | —         | 1              | LINDA RONSTADT                          | LINDA RONSTADT               | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 178       | 172       | 12             | PAPER MONSIEUR                          | PAPER MONSIEUR               | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 182       | 144       | 4              | CANDIDELLA ADDERLEY                     | CANDIDELLA ADDERLEY          | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 180       | 179       | 4              | MILLIE JACKSON                          | MILLIE JACKSON               | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 181       | 185       | 5              | IAN THOMAS                              | IAN THOMAS                   | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| ★         | —         | 1              | THE ROCK NIGHT                          | THE ROCK NIGHT               | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 183       | 173       | 4              | BORNY (BORNY) PICKETT                   | BORNY (BORNY) PICKETT        | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 194       | 191       | 6              | THESE ELONORUS MCM                      | THESE ELONORUS MCM           | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 185       | 189       | 6              | THESE ELONORUS MCM                      | THESE ELONORUS MCM           | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| ★         | —         | 1              | LOUI NEEO                               | LOUI NEEO                    | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 187       | 174       | 9              | CONITA TWETTY & LORETTA LYNN            | CONITA TWETTY & LORETTA LYNN | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 188       | 190       | 2              | AEROSMITH                               | AEROSMITH                    | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 189       | 192       | 2              | MILES BARR                              | MILES BARR                   | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 190       | 196       | 3              | PETE SMITH                              | PETE SMITH                   | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 191       | 193       | 2              | WILLY NORTON                            | WILLY NORTON                 | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 192       | 197       | 2              | AM JACOBSON                             | AM JACOBSON                  | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 193       | —         | 1              | PRESIDENTA FORNERA MARCONI              | PRESIDENTA FORNERA MARCONI   | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 194       | 188       | 5              | FREDDY HART                             | FREDDY HART                  | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 195       | 194       | 2              | BAY CONNOR                              | BAY CONNOR                   | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 196       | —         | 1              | ERIC WEISSBERG & DELIVERANCE            | ERIC WEISSBERG & DELIVERANCE | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 197       | —         | 1              | SONDRACHT                               | SONDRACHT                    | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 198       | 199       | 2              | HARVEY LEWIS                            | HARVEY LEWIS                 | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 199       | —         | 1              | MOLLYS                                  | MOLLYS                       | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |
| 200       | 198       | 2              | CROSS COUNTRY                           | CROSS COUNTRY                | Rocky Mountain High (Capricorn)     | 5.00       | 5.00    | 5.00   | 5.00     |

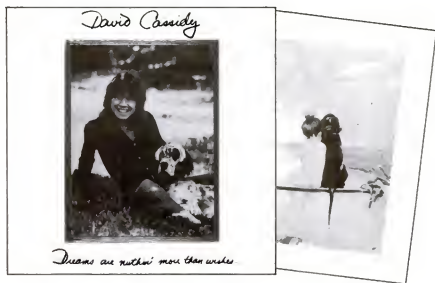
## TOP LPs & TAPE

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David's newest album—  
So great it should be framed in gold!



A Dream Package from  
*David Cassidy*  
*Dreams are nuthin'  
more than wishes...*

Produced by Rick Jamard  
Bell Album 1132

**Bell Records**  
A Division of Columbia Pictures Industries, Inc.

# Hitachi Setting Up Large Manufacturing Site Here

NEW YORK—The Hitachi Sales Corp., of America, has joined a growing number of Japanese home electronics manufacturers to launch large-scale manufacturing facilities in this country.

The facilities, located in a 51,000-square-foot plant at Redondo Beach, Calif., went into operation Oct. 11, and will, in the first 24 months of its operation produce an estimated 268,000 units of compact stereo systems, television sets, and electronic fans.

Coinciding with the establishment of the manufacturing facilities, Hitachi also shifted its U.S. corporate headquarters from New York into a \$2 billion complex in Compton, Calif.

The headquarters facilities span a 120,000-square-foot area, and will house the firm's western regional offices, and warehousing for dealers and distributors in 13 states.

Hitachi, whose annual sales in this country range between \$50 and \$100 million according to Federal Price Commission figures, will employ up to 200 people at its corporate headquarters and another 300 at its manufacturing plant.

Eizo Matsuura, president of Hitachi Sales Corp. of America, said of the move: "We have to face the realities of the 1970s. We have to deal with a shortage of some basic raw

materials in Japan, as well as with constantly increasing energy costs."

"When you add to that the increased shipping costs, especially for heavy or bulky products, and the effects of re-evaluation, the logic of our choice is evident."

## U.S. PX's to Buy Direct By Early '74

Continued from page 1

tion center, which will be headed by Bill Sullivan, formerly in Dallas, to buy direct early in 1974.

The Golden State center, which will be located here, is seeking warehouse space. A director has yet to be appointed. This office, too, is slated for early 1974. It's understood that a central coordinator for record/tape purchasing will probably be named. He would be located in Dallas.

Armed forces record/tape buying domestically at wholesale is estimated over \$30 million yearly.

## Graham Joins Roxy Owners

LOS ANGELES—Bill Graham, the colorful concert promoter, emerged as a new partner in the 500-seat Roxy Theater after an opening night. He appeared as master of ceremonies of Neil Young's first show, making the announcements in his usual earthy style.

Graham is now an equal Roxy shareholder with Ode Records president Dave Adler, Elektra-Asylum president Lou Goffen, top talent manager Elliot Roberts and veteran night club operator Chuck Landis. He also owned the Roxy building, on Sunset Strip when it was titled the Largo Club. Previously dropping out of the Roxy partnership were Peter Ashter, James Taylor's producer-manager, and Whisky a Go Go owner Elmer Valentine.

Graham, who previously operated two of the most successful theaters in the U.S.—San Francisco's Fillmore and New York's Fillmore East—will be active in booking future Roxy talent engagements. Chicago and America are currently in the works for November dates.

## Sister Tharpe Dies at 57

NEW YORK—Mrs. Rosetta Tharpe (formerly gospel singer Sister Rosetta Tharpe), died Oct. 9 in Temple University Hospital in Philadelphia where she made her home. She was 57 years old. Having learned both guitar and singing from her mother at an early age, she traveled extensively with her parents who were active preachers in Pentecostal churches around the country.

Decca signed her to a recording contract in 1938 and, after a brief stint with Cab Calloway, she joined band leader Lucky Millinder in 1941 to perform at the Savoy Ballroom. In later years she continued to appear before religious groups and also in nightclubs and concert halls. At the time of her death, Sister Tharpe was to record her third album for Savoy Records. Her husband, Russell, survives.



BILL GAVIN, third from left, is surrounded by, left to right, Rocco Laginestra, president of RCA Records, Jerry Greenberg, vice president and general manager of Atlantic Records and Tony Martel, president of Famous Music at the American Parkinson Disease Assn. benefit dinner held at the Waldorf-Astoria on Sept. 20. The black tie affair drew over 700 and Gavin received this year's Ed Wynn Humanitarian Award.

Al Sherman of Ashire records, Burbank, Calif., has returned from a visit to his Scandinavian affiliates. . . . Bob Altschuler, Columbia press vice president, vacationing in French wine country with his wife, Barbara.

... Gourmet Gluck; the deli center at the Boy's super-market, Santa Monica Blvd. near LaBrea, where some sandwiches go for from 95c to \$1.25.

... Gene Silver, veteran Phonogram artist regional chief, back at his office after a vacation in Soviet Russia. . . . Cannonball Adderley opens the new Shelly's Manna Hole on Wilshire in Los Angeles Oct. 16-20 with Carmine McRae.

... Marvin Dean, MOR promo chief for ABC-Dunhill, finally got lucky. Won a argument of champagne when he sued Music Yearly in American Airlines grid contest.

... Wolfman Jack appears in a Klugman-Randall "The Odd Couple" on ABC-TV, set for Nov. 2. . . . Mrs. Margaret Hines, wife of Ed, the veteran RCA commercial sales-

man in Nashville, comes down from a major illness at Vanderbilt Hospital General Hospital here.

Major independent record company president is mulling the offers as contract renewal time rapidly approaches. . . . Dr. Merrill Station, former conductor of the Merrill Station Voices, is producing a series of 94 children's sing-a-long records for General Learning Corp., which is marketing as executive producer, audiovisual materials. Station, who sang, conducted and arranged music during the formative years of television, received a gold record from Columbia Records, for his first series, "The Music Yearly Your 100 Songs." Station has now recorded over 1,500 songs using children's voices.

Philadelphia's Omega Sound, Inc., under the guidance of Lou Saff, is continuing the reputation of Philadelphia as a viable source of hits. Company is expanding and developing new talent, placing them on major labels. . . . Liza Minnelli, the Pointer Sisters and Ronnie Spector will be heard on the new Alice Cooper album, "Muscle of Love." . . . Jimmy Weston is marking his 10th year in restaurant business this month. Secret of his success, "good food mixed with good music." . . . Vic Damone taped a Regis Philbin Show. . . . Abbe Lane recording in London. . . . Andy Williams assuring fans that there will be a Christmas show this year, while singing copies of his latest LP at New York's E.J. Korvette. . . . Mrs. Tony Bennett pregnant with her eighth child. . . . Neil Young, free now from his London Records contract, is taking his time about signing a record pact as he wants to wrap a package around an entire "Torne Songs Torne" album of his own tunes. Torne's written more than 250 songs including a symphony.

A week before the final plane crash, Jim Croce had just completed his third album for ABC/Dunhill, "I Got a Name." . . . William P. Healy of Torrance, Calif., has won the \$250 First Prize in the 1973 National Burkan Memorial Competition at the Duke University School of Law. . . . Elephant's Memory Band shifting personnel.

The RIAA has hired former treasury agent for the Internal Revenue Service, John H. Polk, to conduct piracy investigations in the southern states. . . . New York's Palace Theater continues its limited engagement showcase with a four-performance "Evening with Vikki Carr" later this month. . . . Professor Lou E. Holloway, visiting lecturer in history at Williams College, Williamstown, Mass., is developing a course entitled "B.K. King, Blues and Black Music." He has also developed a course in "B.K. King's music," "The Black Woman as Reflected in B.K. King's Blues." . . . And at UCLA, Dr. Demento of KMET-FM and Warner Bros., teaching rock history. . . . Z.Z. Top, Texas trio on London, is booked by American Talent International, not the agency named in the "New York Times" on the Charts' Billboard feature. . . . Paul Anka and Buffy Sainte-Marie will headline a pair of gala benefit concerts for UNICEF in Europe. . . . Peter Yarrow sang for Gen Kateman at the WNEW-AM music director's benefit luncheon last week. . . . Grin is making its first country-wide tour under the auspices of A&M Records. . . . Chuck U. Lou Christie as another rock performer heading into the country market full time with an appearance on the Grand Ole Opry.

Stomys Yamada's Red Buddha Theatre, the theatrical progressive rock show covered by Island Records, has finished stints on the West Coast and surfaces at the Brooklyn Academy of Music on Oct. 23, playing for three weeks. . . . For the New York Dolls' auspicious Waldorf-Astoria Grand Ballroom debut, promoter Gene Stien is saluting the tatty world of subway decadence by awarding prizes for the best costumes worn to the Halloween-esque masquerade concert: a bottle of New York State champagne, a week on the charts and general man at the Newark Airport (runners-up to get two weekends for three. . . ?) or a night out on the town with the Dolls themselves are among the prizes. . . . Society orchestra leader Al Madison and his band were tapped to play a National League pennant game at Shea Stadium for the Mets baseball team at Shea Stadium Oct. 10. It marked the second time that the society maestro has serviced the club with music following a pennant victory.

Van Morrison will make his national starring television debut on an upcoming segment of "Don Kirsh-

# InsideTrack

ner's Rock Concert" . . . Northern J. Calloway, newly signed by UA, will play the role of the Leading Player in the London company of the Broadway stage hit, "Pippin." . . . CBS-TV's basic line-up, Bill Wyman, produced five-weekly Taz Bazzard. . . . Sig Sakowicz, for 14 years radio personality of WGN Chicago, celebrated his first anniversary with KLAV in Las Vegas. . . . Mac Davis up for possible TV series. . . . The Barbara Streisand special, taped in London, is set for Nov. 2 on CBS-TV. . . . "Barbra Streisand" . . . And Other Musical Instruments." . . . Shirley Bassey has returned to her home in Lugano, Switzerland, following a stint at the Hilton in Vegas and recording sessions in Los Angeles. . . . MCA releasing "At the Hop" as performed by Flirt Cadillac and the Continental Kids in the nostalgia flick, "American Graffiti." . . . A new Epic single from the group is also on its way. . . . And still another Jim Hendrix LP, this time it's "Ember Records with 'The Beginning'—Hendrix." . . . Larry Norman back from sessions in London. . . . Elvis Presley's divorce cost him \$1.5 million. . . . Noel Paul Stookey joined former partner Peter Yarrow for his opening night at Max's Kansas City. . . . Lalo Schiffrin was composed and conducted the score for Warner Bros. forthcoming motion picture, "The Exorcist."

Jan Pearce named Doctor of Musical Arts by Westminster College of Salt Lake City. The honorary degree was conferred on Pearce by Dr. Manfred A. Shaw, president of the college. This marks the tenor's fifth such degree. "Soundings" is now the title of the collection and music of America and throughout the world. . . . Sammy Davis and Freda Payne open new Harrah's Hotel in Lake Tahoe.

David Bowie to make his American TV debut on CBS' "Midnight Special" Nov. 16. Program will be taped with the K.K. and feature Marianne Faithfull, Amanda Lear, Carmen, the Trogs and bands from the British Rock Invasion of the mid-sixties. The network repeats Elvis Presley's special, "Aloha from Hawaii," two nights before. . . . Andy Williams hit the road to play reggae in his new solo-rock album, "Solitaire." . . . Concerts by Pink Floyd and Rare Earth overseas were cancelled when the U.S. Army in Europe decided to withdraw all support from mass rock events in West Germany. . . . The Hoodoo Rhythm Devils have called it quits. . . . Karlene Carter, who has been called "the Westwood" film chase theme. . . . Richard Nader, of Rock Revival fame, to produce TV-film music documentaries. . . . Perception's Johnny Hartman playing live with a rock band. . . . Marianne Faithfull, the Greek-Israeli nightclub featuring owner Aris Sanighly, will celebrate its second birthday this month. . . . Jimmy Holiday, composer of "Put a Little Love in Your Heart," recording for Leslee Productions. . . . Ethel Merman enjoying Gilbert O'Sullivan from her front row seat at his recent New York concert debut at Avery Fisher Hall.

The Jones Girls, San Valley chapter fan club for Tom Jones, presented their idol with a pair of stretch black bikini briefs with a rosette. . . . Captain Kangaroo, award-winning program with its creator Bob Keeshan in the title role, will mark its 18th year on the CBS-TV this month, making it the longest-running network children's program in television history. . . . The Los Angeles County Board of Social Services has awarded the Greek Theatre Association an honorary membership to the Community Assistance to Homeless Youngsters. During the past 20 years, the Greek Theatre has given thousands of children the opportunity to see cultural events in the city free of charge. . . . Rolling Stones doing exclusive French radio special for RTL. . . . The Tro Lolo Briki Yugoslavian National Folk Ensemble will present 15 performances in New York's Felt Forum this month and next.

Down off to the U.K. for a "Top of the Pops" TV show. . . . Former rock star of the '50s, Tamara Samuels has not sung a note since '59 and is currently a package-tour conductor living in Hawaii. . . . Mandrill has completed composing the musical score and performing the Eastern Airlines commercial for the Caribbean.

Alexandra Denny and Trevor Lucas were first united for the record world when Miss Denny, of Fairport Convention, split to form "Fotheringay" with her husband, Sandy Denny, and Lucas acting as her producer while performing and recording with Fairport Convention, the union is more permanent: the couple were recently married in Falmouth, England. . . . Multiple (ex-Sally) Smerkely and husband-helm, Peter, have a baby girl, named Layla, the daughter arrived on Oct. 3. Her next delivery will be a new album on Neighborhood.

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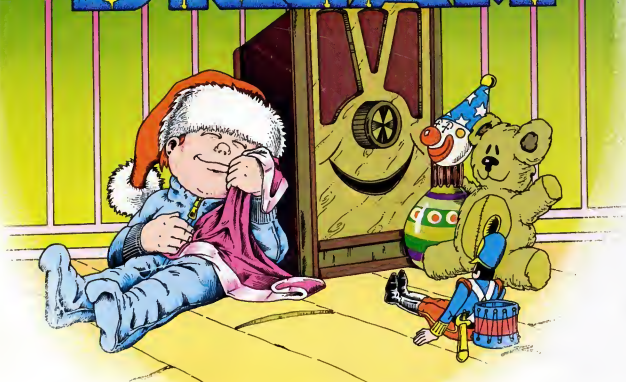
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